

ing information regarding sales transactions,
responsible for obtaining written permission
and purchaser involved. If it cannot be
a reasonable search whether an artist or
ing, it can be assumed that the information
-150 pages of the dealer's sales

14 July 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

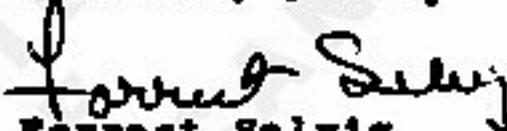
The Walker Art Center is currently engaged in the preparation of a handbook of its permanent collection. For this purpose we are attempting to make as complete as possible our file on the painting WOUNDED BEAST by Rufino Tamayo which was acquired from you in 1957.

Can you tell us when and from whom it was purchased, in what collections it has been, where and when it has been exhibited, and any other information you may have in your files? Do you have any copies of catalogues in which the work was listed? Could you give us Mr. Tamayo's present address so that we could contact him further in regard to his painting?

I hope this is not too much trouble, but I am sure you appreciate the importance of securing as much reliable data about this work as possible.

Thank you for your cooperation.

Sincerely yours,


Forrest Selvig
Assistant Curator

fs:shg

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

June 30, 1958

MEMO TO MRS. EDITH G. HALPERT:

Before you leave town, will you please execute the enclosed PETITION FOR REVIEW OF REAL PROPERTY ASSESSMENT, as President of 32 East 51 Street Corporation, on page 2 above your typed-in name, and execute the corporate verification, on page 3, before a notary public.

After the petition has been executed by you and notarized, kindly return it to me.

Enclosure

Ben & Mary

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE Jackson 7-2791

June 23, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Edith:

Thanks for your letter. (Our Registrar advises us that the insurance on the Dove will cover the cost of the repair.) Would you be good enough to send me the bill?

How I envy you going to Russia. Someday I hope to get there myself. Have a wonderful trip and we will look forward to seeing you when you get back and hearing all about it.

With best regards,

Sincerely yours,

Charles

C. C. Cunningham
Director

CCC:eg

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July 14, 1958

Mr. L. Arnold Weissberger
120 East 56 Street
New York 22, N. Y.

Dear Mr. Weissberger:

Thank you for your check.

Mrs. Halpert left for Russia on July 2nd
and from the enthusiastic cards I have
received, she is having a wonderful time.

She will contact you immediately upon her
return, which should be about the first of
August.

Sincerely yours

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
can both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

the weekly payments. We are
truly appreciative of your
courtesy.

With kindest regards,
I am,

Very Sincerely,

Joachim U. Kauder

June 25, 1958.

CHERRY HILL FARM

BALDWIN, MARYLAND

1 July 1958

Dear Mrs. Halpert,

This is to acknowledge with thanks
the receipt of the photograph of Harnett's Death and
Immortality. It's a beautiful print and ought to
reproduce clearly. Let's hope that my MS is accepted
by a decent publisher who will let me have as many
illustrations as I want.

Yours very sincerely,

George Boas
George Boas

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

546 Rimpau Blvd.
Los Angeles, Calif.

June 24, 1958

The Downtown Gallery
32 E 51 St.
N. Y. 22 N. Y.

Dear Miss Naepf,

Enclosed is check for
\$1000.00 and payment towards
invoices # 6035-88036. Hope
to be able to send next payment
shortly.

Don Quixote has just arrived
and is magnificent, as the Rain
& Under the branches.

If Retina's paintings are at
Brussels Fair, I'd like to know, in
order to send message to visitors there.
Thank you.

Most Sincerely

Jerrin A. Allen

93 Greenhaven Rd.
Rye, N. Y.
June 28, 1958

Dear Mrs. Halpert,

I know you are closed now for a well-deserved vacation. I trust you are starting to enjoy it.

In this month's Art News on page 43 there is reproduced a Stuart Davis of 1958. I am writing to enquire about it. If you still own it, would you kindly write me concerning it - size, price, medium.

Sincerely yours,
Betty Freeman
(Mrs. Stanley M.)

I'm away
will price is whatever

July 2, 1954

Mrs. Walter Werner
Bridgefield, Connecticut

Dear Charlotte:

No doubt your new maid is a wonderful housekeeper and cook but for Pete's sake, keep her off the telephone. I called you twice and left a message each time — once two weeks ago and once last week. It is a frustrating experience.

I did want to see you and Walter before leaving. Now, I am going to ask you to do me a favor, a proper of nothing. Enclosed you will find a key to my what Albert calls Estate. This opens the side door of the main mansion. When you or Walter happen to be in the neighborhood, would you just peek in to see that all appears well? Richard Bevans, who is my so-called caretaker and lives at the foot of the hill — just before you get to my house — has not been told that I am going away for a month, for the very good reason that I did not want the locale to know that the house is wide open for any local entertainment and/or theft. Therefore, a surprise visit about once a week would be a grand idea. I hope you don't think that I am asking too much.

And so, I am off — in five minutes — and shall see you shortly after I return. Meanwhile, my best to all of you,

Affectionately,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

July 8, 1958

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for your good letter of July 1st, replying to my inquiry about your splendid exhibition "Portrait of a Building." I am delighted to know that it will be possible to have reproductions of the pictures for study purposes here, and indeed grateful to have your enthusiastic cooperation in the effort.

I can certainly wait until September for the material. If you can send on the Ektachromes at that time we can have copies made quite easily through our slide services here.

I am not sure whether the Gallery's exhibition schedule for the coming year has been completed, but I shall speak to Fred Wight about this show when I see him again. I agree that it would be an especially valuable exhibition for our students.

Thanking you in advance, and with all best wishes,

Very sincerely yours,

E. Maurice Bloch

E. Maurice Bloch
Assistant Professor
Department of Art

P.S. The release for the show arrived with your letter, but not the catalogue you also mentioned. I would like very much to have a copy, if yet available -

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June 23, 1956

Mr. Frank Zachary, Art Director
HOLIDAY
Independence Square
Philadelphia 5, Pennsylvania

Dear Mr. Zachary:

I do not want to appear too persistent but I want to call your attention to the fact that the 100 Church Street - Portrait of a Building exhibition closes at the gallery on June 27th. Consequently, I hope that you will arrange to stop in during this last week - and before the 27th.

I look forward to your visit.

Sincerely yours,

Edith

for to publishing information regarding sales transactions, restrictions are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

11

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FOR
OF MAIN STREET WITHIN THE
OPMENT PROJECT

11

KEMPER FOUNDATION

LANDSCAPE ARCHITECTS

12 SEPTEMBER 1957

or to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
n both artist and purchaser involved. If it cannot be
blished after a reasonable search whether an artist or
chaser is living. It can be assumed that the information
dated 60 years after the date of sale.

DATE

NOV. 31

REVISED +
DEC. 2, 1957

PRELIMINARY PLAN

BEAUTIFICATION OF MAIN STREET

NORTH SIDE REDEVELOPMENT PROJECT

KANSAS CITY, MISSOURI

PREPARED FOR

THE DAVID WOODS KEMPER FOUNDATION

KERNE & SIMPSON & MURPHY

ARCHITECTS

HARRIS & HARRIS

CITY PLANNERS, LANDSCAPE ARCHITECTS

KANSAS CITY, MISSOURI

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by the artist or purchaser is correct as of the date of sale.

June 23, 1958

Mrs. Mary Childs Draper
1 Pierrepont Street
Brooklyn 1, New York

Dear Mrs. Draper:

I am very happy indeed that you acquired BROOKLYN BRIDGE by Georgia O'Keeffe. We consider this one of her most important paintings and it seems particularly fitting to have the painting in Brooklyn.

Our invoice is enclosed with the credit of \$500. which you were good enough to send on account.

Sincerely yours,

EGH:pb
Enclosure

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 24, 1958

Mr. Stephen A. Stone
180 Elgin Street
Newton Centre 59, Massachusetts

Dear Steve:

No doubt by this time you will have received a letter of thanks from the Friends of the Whitney Museum for your generous contribution. I am most grateful to you.

I suppose if we both continued our trips we would meet somewhere at dead center. However, it seems more feasible for us to get together in September to compare notes. Unfortunately I know very little about Japan but am sure that with the current enthusiasm for American visitors you will be well guided in relation to art interests.

I hope you and Sybil have a wonderful summer.

My best regards.

Sincerely yours,

ESH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 30, 1958

Mr. W. McNeill Lowry, Director
Program in Humanities and the Arts
Ford Foundation
477 Madison Avenue
New York, N. Y.

Dear Mr. Lowry:

In the May 17th issue of The New Yorker's "Talk of the Town," mention was made of the Ford Foundation Program in Humanities and the Arts and a new project for "stimulation of the creativity of individual artists at particular or crucial stages in their careers" by "a varied and flexible series of grants."

This was important news indeed for the art world and many of us have been waiting for an official announcement of this very creative project.

Subsequently I learned that publishers have received from the Ford Foundation Department of Humanities and the Arts a detailed questionnaire requesting suggested names of writers who fit into this category and as a dealer (equivalent to the publisher) have been looking forward with great anticipation to receiving a similar questionnaire. I have inquired here and there among dealers and artists but thus far have not received an affirmative reply. On the other hand, one artist mentioned during the several meetings held in relation to this important project, the artists eliminated the art dealer or agent as a source of information and referred to museum personnel exclusively.

The elimination of the art dealer -- if this be true -- seems very unfortunate. I know, of course, that traditionally the art dealer per se has been stigmatized as a wicked character who has made a practice of taking advantage of the creative artist in every conceivable fashion -- by buying his work at absurd prices, by dictating subject matter, size, et cetera, keeping him starving in a garret, and subsequently selling these works of art at fantastic prices. This may have been true and may still be true in many instances, but under the American method, which was entirely prevalent until recent years and still exists among a large number of dealers throughout the country, this is completely untrue, since the so-called dealer is actually an agent and works on a consignment basis, retaining a commission on the sales, and, as prices increase, the artist benefits accordingly. I am referring to the legitimate art dealers who still pursue this system.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

July 7, 1958

Rev. Anthony Lauok, C. S. C.
University of Notre Dame
Notre Dame, Indiana

Dear Rev. Lauok:

The gallery is closed for July and August, and the Director, Mrs. Halpert, is in Europe until after Labor Day. When she returns I shall refer your letter to her for a reply.

However, as you plan to be in New York early in September, I hope you will come to the gallery to see the works of the artists you wish to include in your exhibition, and to see Mrs. Halpert.

Sincerely yours

due to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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may be published 60 years after the date of sale.

JM

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623P.

July 2, 1938

Mr. William T. Kemper
1510 Commerce Building
Kansas City 8, Missouri

Dear Bill:

Just as I was about to dash off, your note arrived and I hastily sent on the clipping, with a copy of your letter, to our friend William Korsch.

I suggested that he send the drawing directly to you and on your approval he will make the plaster model. Before that, we shall have to get the photographs of your nephew returned to us. As you know, we sent all that material back at the request of your secretary.

Have fun.

As ever,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

POMONA COLLEGE
CLAREMONT, CALIFORNIA

ART DEPARTMENT

July 14, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of June 30 and for sending me the lists and photographs. We may order more photographs from Mr. Allen as we need them.

The exhibition is coming along very nicely and in addition to MacKinley Helm, Fred Wight and Dorothy Norman will do short pieces for the catalog.

We had to cut down somewhat from the show due to reasons of space and I have to ask you to eliminate the following two paintings:

Demuth: Apples and Tomatoes

Marini: Sunset

I have also heard from Budworth who notifies me that he must pick up the shipments of September 15 (instead of September 22) in order to get them here on time. Could you have the paintings belonging to Heineman, Currier, Lowenthal and Lane at the Gallery or will it be necessary to make separate pickups?

If you should be in New York, I shall be able to see you in the middle of August when I shall be there for a few days. Incidentally, I am happy to tell you that I shall be living in New York permanently after October as I have accepted the Curatorship of Painting and Sculpture Exhibitions at the Museum of Modern Art.

With best regards,

Cordially yours,


Peter Selz, Chairman

PS:js

P.S. I still have not received an answer from Mr. Lane in regard to his O'Keefe.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published for use in the study of art.

June 30, 1938

Miss Jeri Walsh
Personal Secretary to
Mr. Tom Slick
Bennett Building
San Antonio 5, Texas

Dear Miss Walsh:

Just before taking off for Europe Mrs. Halpert asked me to write you explaining that because it has been so impossible to obtain a reply from Miss O'Keeffe who was at Heydenryk when the picture was delivered after she repaired it, we had no way of ascertaining all the charges. The Heydenryk bill, now enclosed, is self-explanatory. There was another bill, which O'Keeffe paid directly, for cleaning the frame, but it seems that we shall have to skip this. The truckman charged us \$10. for delivering the picture to the framer. Thus the entire bill is \$32.05 and therefore your insurance company should have no complaint about excessive charges at this end and should certainly be prepared to assume the local restoration, particularly since O'Keeffe has sent no bill.

We hope this straightens out the matter finally and I am sure Mrs. Halpert regrets the incident and hopes that you and Mr. Slick are not too annoyed.

Sincerely yours,

M. Babcock

Enclosure

2255 - 178 H

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

June 23, 1958

Dr. Earl E. Harper, Director
School of Fine Arts
State University of Iowa
Iowa City, Iowa

Dear Dr. Harper:

It just occurred to me that I have not as yet received a catalogue of the exhibition which I assembled, nor have I been apprised of the actual opening date.

As I am most interested, naturally, I should very much like to have this information, together with whatever other material is available, including press clippings, et cetera. Also if it is feasible, I should very much like to have photographs of the installation.

The gallery closes on June 27th for the two summer months and I am flying to Russia shortly after. Consequently, I should appreciate having the material as soon as possible.

Many thanks and best wishes for a highly successful Festival.

Sincerely yours,

EGH:pb

P.S. In the event that this information was not included in my original list, would you be good enough to have the Charles Sheeler painting entitled CONTINUITY shipped directly to its owner, Mr. William Edrington Scott, 6100 Curson Street, Fort Worth 16, Texas, when the exhibition closes. As many of the galleries will be closed until September, please do not make shipments before advising us of the closing date. Thank you.

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WILLIAM T. KEMPER
KANSAS CITY, MO.

June 30, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

In yesterday's edition of the Kansas City Star they had the enclosed, showing the Downtown Redevelopment which is taking place under my brother's guidance. In the picture you will notice the location where we would like the sculpted piece.

From the photograph you and Zorach can very well imagine what the size of the piece should be. It is a magnificent location and I am sure that if Zorach does something it will be looked at by people from all over the nation.

I do not know whether you have left for your Russian trip, so I will address this to the Downtown Gallery and if you are not there, they can send it on to Zorach.

Bon voyage and my very best to you.

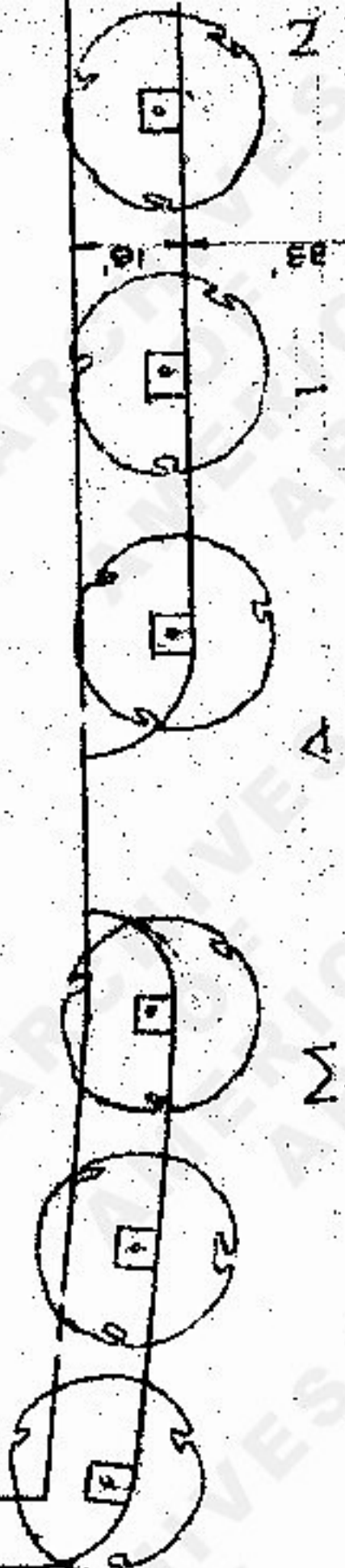
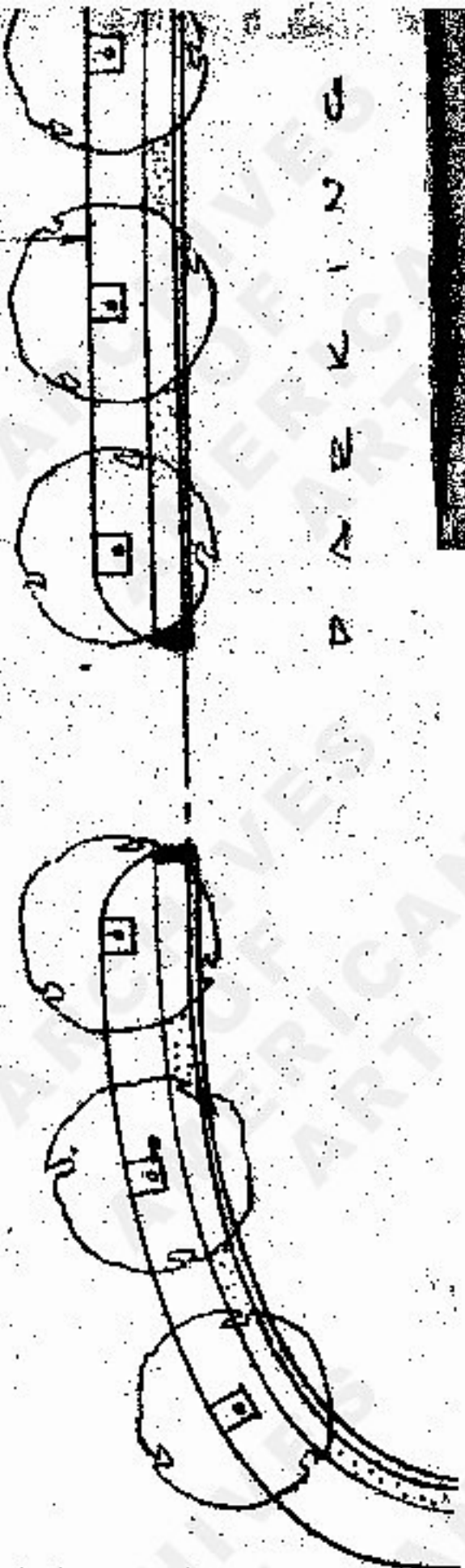
Sincerely

Bill.

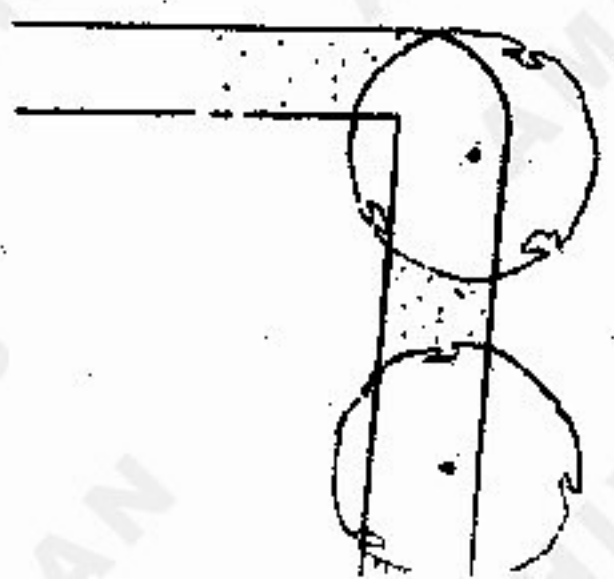
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purchaser is living, it can be assumed that the information

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rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

you and at mention, would you please, say to the person in charge of the list and have copies of the list sent to me as soon as possible. I am sure you will be able to find the person in charge of the list. I am sure you will be able to find the person in charge of the list. I am sure you will be able to find the person in charge of the list.

June 23, 1958

Mr. Edwin Gilbert
52 Commercial Street
Provincetown, Massachusetts

Dear Gilt:

As one Connecticut Yankee to another, it serves us right as travel snobs to lose each other's charming company this summer. I am hectically cleaning up the gallery work and am really looking forward to a month of solitude with no deadlines and no nudnicks on my doorstep. The night life is killing me. What has happened to the good old-fashioned male who chose a good young well-fashioned call-girl for his evening's entertainment? Why do the visitors from all parts of the country detest art discussions?

Your paragraph referring to Jesus Chrysler nearly slayed me. I do not know whether you saw the enclosed clipping and whether you know that the Red from Odessa instigated the protest and devoted days, evenings, and nights to this noble cause with zero results other than achieving the position of the No. 1 Hate in Chrysler's heart. I am having lunch with Bernice Garbisch on Monday to get all the inside dope on their visit to Russia, where, incidentally, they were entertained in high style at the Egyptian Embassy as co-guests with Krushchev, Nasser, et al. No, I shall not spike her drink on Monday, nor will I accept a letter of introduction to the Egyptian ambassador.

While the weather may be superb in the home of Wuthering Heights, it stinks to high heaven in New York and in Connecticut. As a matter of fact, I decided to postpone my trip to Newtown until tomorrow (Saturday) as I just dreaded arriving wet and cold once again. I often told you that God was anti-Semitic and believe me, he proved it nobly this year.

The biggest news of the week is my gorgeous Dentyne smile. I have just acquired a new set of store teeth - the best they make - with gold and platinum caps, with porcelain inlay toned by an artist craftsman to simulate to simulate Kent nicotine stain. Boy, between my new feathered hat and the toothy smile, I'll knock every mujik for a loop.

I gather you did not see our latest coup. Under separate cover I am sending you a catalogue and Times supplement. Gosh, I certainly wish that you and Virginia had been at the opening party given jointly by Mr. Welface and the gallery and attended largely by the great money-

Paul Lamb
Attorney and Counsellor at Law
Union Commerce Building
Cleveland 14 Ohio

June 24, 1958

Mrs. Edith Halpert
32 E. 51st St.
New York 22, N. Y.

Dear Edith:

Thanks for your nice note of the 17th.

I am enclosing photographs of the Constantin Guys.

Best regards.

Sincerely yours,

Paul Lamb

FL:SS

ENCL.

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purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.



CONTEMPORARY PAINTINGS

HOTEL TRAYMORE
ILLINOIS AVENUE AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-3021 - 6-1712

June 30, 1958

Dear Edith:

I am sorry that I have been so late in paying for the Shahn gouache, but I have been waiting for some monies to come through, unrelated to the gallery and I had hoped it would materialize before this as I want this painting for my collection. As soon as this happens, I will send you the balance.

Have a wonderful summer.

Fondly,

Terry

TKD:nh

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, N. Y.

Directors
MRS. ARTHUR DENTENWASS
MRS. DANIEL DAVIDSON

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

how much?
\$250

July 7, 1938

Mr. Charles B. Rogers
Huntington Hartford Foundation
2000 Rustic Canyon Road
Pacific Palisades, California

Dear Mr. Rogers:

Thank you for your letter. However, the gallery is closed for the months of July and August.

It has been our policy for the past few years to concentrate entirely on the artists listed below with occasional presentation exhibitions. Nevertheless, I shall refer your letter to Mrs. Halpert, the director, for a reply when she returns to the gallery shortly after Labor Day.

Sincerely yours

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 50 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

DIRECTORS
OLIVER F. BROWN
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E.C. PHILLIPS

TELEPHONE: WHITEHALL 3375.
TELEGRAMS: OFORT, LESQUARE, LONDON.

THE LEICESTER GALLERIES,

LEICESTER SQUARE,

LONDON, W.C.2.

Mrs. Edith Halpert,
The Downtown Gallery,
32, East 51st Street,
New York 22,
N.Y.,
U.S.A.

26th June, 1958.

Dear Mrs. Halpert,

Thank you for your letter of June 23rd.

We have not yet sent the invoice for the Ayrton or Moore bronzes. It will not be inconvenient to me if payment is delayed until after your return on the 1st August.

I have received a letter from Mr. Guthman, saying that he has decided not to purchase the large Moore sculpture at this time.

I would like to take this opportunity of wishing you an interesting and enjoyable trip to Russia.

Yours very sincerely,

Nicholas E. Brown

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

H. J. HEINZ COMPANY

MAKERS OF THE 57 VARIETIES

PITTSBURGH, PA.

OFFICE OF THE PRESIDENT

July 2, 1958

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

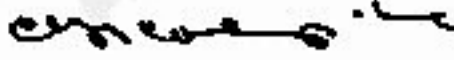
Dear Miss Halpert:

Unfortunately, we do not possess a color print or color transparency of the Stuart Davis mural in the lobby of our new Research Center.

I understand we will be taking a picture shortly, so if there is no great hurry about this, I believe I will be in a position to send you at least a print within two or three weeks. If you can not wait that long, about the only suggestion I have is that you use the TIME picture. If you have the right connections, you might even be able to get a print from TIME.

I will check and let you know by August 1 whether or not we will be able to give you a picture and transparency.

Yours very truly,


Secretary to Mr. H. J. Heinz II

Mr. CGKoepke/mjn

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July 14, 1958

Mr. Jean Louis Champeau
1180 Sherbrooke est
Montreal, Quebec, Canada

Dear Mr. Champeau:

Thank you for your letter.

We concentrate exclusively on the ten artists listed below and do not give one man shows to other artists. This has been our policy for the past five years. However, since you plan to come to New York during September, you will find that most of the galleries will be open where you might possibly make some contact.

Sincerely yours

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NEW YORK
PHILADELPHIA
PITTSBURGH
MILWAUKEE

Gimbels

NEW YORK

NEW YORK 1, NEW YORK
LONGACRE 5-1500

EXECUTIVE
OFFICES

June 30, 1958

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert,

We have your letter of June 24th, to which you enclosed a photo-
stat of the advertisement which you said was sent to us previously
with a letter dated May 14th. You did not enclose a copy
of your letter of May 14th.

If you will send us a copy of that letter, we will try to give
it our prompt attention, because we are unable to understand from
your letter of June 24th what you want us to do.

Very truly yours,



E. Delehanty
Secretary to Mr. William B. Gorman

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
and both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MB
Planner

June 23, 1958

Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear sirs:

Since I live in a small town there is very little demand for art work.

It has been suggested to me that I contact a larger city and try to get some work displayed or have an opinion from someone who appreciates and understands art.

I have numerous paintings in oil, but I have one which especially explains and gives a good example of my style. I also have some drawings in charcoal. If you would like to see some of my work I would be glad to send it to you. If you do not handle this sort of work perhaps you can refer me to someone who does.

In kind appreciation for your consideration of the above matter, I remain,

Sincerely,

Bill Wedertz

Mr. Bill Wedertz
766 South Boston St.
Galion, Ohio

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

HERMAN
SPERTUS

70 Glade Road . Glencoe, Illinois

June 23, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, New York

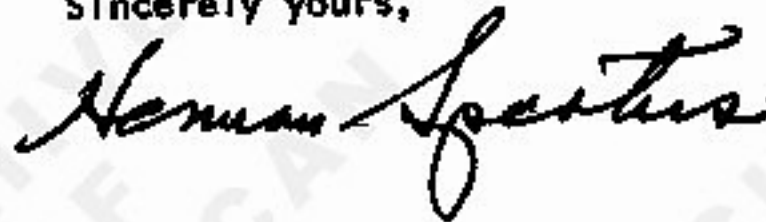
Dear Mrs. Halpert:

I have your letter of June 12th. I note in the third paragraph that you are sorry about complications and hard feelings that occurred in connection with the exhibit on the North Shore. I am rather unhappy that you feel that way. As for myself, I saw very little complications in handling the exhibit and certainly have no hard feelings as a consequence of this experience.

I think that you have been extremely helpful and very generous in making our show possible, and I personally consider it a great opportunity in having made your acquaintance and getting to know you personally.

On my next visit to your city, I will call on you and make an appointment to see some of your collections. In the meantime, I remain

Sincerely yours,



HS/ar

Not to publishing information regarding sales transactions, researches are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Dr. Peter Selz
Pomona College

- 2 -

June 30, 1958

address may be used, as I shall put through a postal change when and if I decide where I shall spend the rest of the summer. In any event, there will be plenty of time during August to clean up any details which may arise.

My very best regards.

Sincerely yours,

EGH:pb

Enclosed: 1 list

Although the mailing list is being
checked on Sunday evening, I am sending
it by mail.

Enclosed you will find a mailing list
for the summer of 1958. It is
a list of names of people who
are interested in the collection
of the Pomona College Library
and should be mailed accordingly.

A number of people have been
added to the list since the last
mailing. These are indicated by
a dot in the margin. The list
is being mailed by the Pomona
College Library. The charge is
\$1.00 per copy.

These names are being mailed
to the Pomona College Library
to have them sent to the
Pomona College Library.

I am sorry about the delay in
mailing the list. I would have
sent it earlier but the
Pomona College Library
has been delayed in mailing
it. The delay is due to
the fact that the Pomona
College Library has been
delayed in mailing it. The
delay is due to the fact
that the Pomona College
Library has been delayed
in mailing it. The delay
is due to the fact that
the Pomona College Library
has been delayed in mailing
it. The delay is due to
the fact that the Pomona
College Library has been
delayed in mailing it.

I expect to be back about the first of August and will mail
any be addressed here in the interim. Therefore the same

Received from the Downtown Gallery, dossier re Gimbal's:

Letter 8/5/57 to Miss Olivia Hillis, Advertising Department

Letter 8/12/57 from John Saperita, Assistant Display Director

Letter 8/28/57 to " "

" 8/30/57 " " "

" 9/27/57 " " "

" 10/2/57 " " "

" 11/9/57 " " "

" 11/27/57 " " "

" 12/11/57 " Walsh Adjustment Service, Mr. R.D. Roberts

" 1/21/58 " " " "

" 3/1/58 " Mr. Saul Richman, Controller

" 3/6/58 from Sidney Lieber, Assistant Controller

" 3/18/58 to " "

" 3/18/58 from " "

" 4/21/58 to Mr. Joseph Eckhouse, Executive Head

" 5/7/58 " " "

" 5/10/58 from William B. Gorman, General Manager

" 6/24/58 to " " "

Photostat of consignment invoice No. 5877, June 27, 1957

" " bill for damages, No. 1195, October 9, 1957

" " B. Altman ad "Vanishing Americans" from Antiques, May 1958

Theodore D. Faussig

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members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

80 Lansing Ave
L.A. 24
July 6, 1958

Dear Miss Halpert,

Now that I'm back in
the routine of summer teaching,
reminiscing about my trip to
New York has become one of my
most enjoyable pastimes.

I did want to take this
opportunity to drop you a
line to voice my appreciation
for your time and extra effort
in showing me the Penarth
watercolors. I had walked
many dusty blocks to arrive
and find out that I had
missed the show. My dejection
must have been evident on

June 30, 1938

Mrs. Jill Wile
Carnegie Endowment for International Peace
UN Plaza at 48th Street
New York, N. Y.

Dear Mrs. Wile:

As I advised you previously, Mr. Mullin of Pace College at Park Row, New York, will arrange to deliver the ten paintings of "100 Church Street -- Portrait of a Building" to the Carnegie Endowment for International Peace for exhibition until August 15th or later, in accordance with arrangements made by you with Miss Virginia Field of the American Federation of Arts.

During that period, the New York Graphic Society will have to remove the painting by Julian Levi entitled HUDSON PANORAMA. This painting is to be reproduced in color and Mr. Robert Daugherty of the New York Graphic Society (95 East Putnam Avenue, Greenwich, Connecticut) requires it for a short time for checking the color plates. I hope it will not inconvenience you to remove this one picture from your exhibition. Perhaps the color reproduction which appears in the New York Times supplement can be posted on a board and placed on the wall with an explanation.

When I return from abroad early in August, I shall stop in to see the exhibition and hope to have the pleasure of meeting you at that time.

Sincerely yours,

ENH:ph

Copies to: Mr. William E. Stoneman
Mr. Robert Daugherty
Mr. Stanley H. Mullin

Not to publishing information regarding sales transactions, research are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 24, 1958

Mrs. Allen Kander
3550 Williamsburg Lane, N. W.
Washington 8, D. C.

Dear Mrs. Kander:

I find it most embarrassing indeed to write you again about the long delay in payment of our bill.

As I advised you on several occasions, the painting was consigned to us by another dealer, and while we have already advanced more than we have received, we are not in a position to complete the payment to this dealer until we receive your final check. Since so much time has elapsed - beyond your previous promises - won't you make a special effort to take care of this matter. I shall be most grateful and I know you will understand my position in this.

Sincerely yours,

RMH:pb

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

City's Move North May Be Top Event In 20th Century

(Continued From Page 1G.)

from its inception. Developers the country over come here to study the planning techniques and operation methods. And they admire but do not copy the delightful tower-capped Spanish architecture. That is not for present day building costs.

MUCH in contrast architecturally with Kansas City's distinctive Plaza and its Mediterranean air are the new shopping centers of this decade, "contemporary" in line and plunked down in a sea of parking spaces. In the outskirts of Minneapolis, such a center has an enclosed mall with controlled temperature.

Successful Northland, in the north reaches of Detroit, has caused its author to be hailed as a man with ideas applicable to downtown centers. Fort Worth has flirted with a billion-dollar dream, may settle for a bit here and there.

If you would see how downtown Kansas City could look with elevated moving sidewalks in an era of planning gadgets, there is a model of a conceived "city of the future" at the City hall, a cooperative product of the city's city planning department and local architects who gave time and ideas.

(In the new Dallas airport structure one can traverse its great length on a moving sidewalk. A Kansas City man said America has three impressive sights — Niagara Falls, the Grand Canyon and the Dallas airport.)

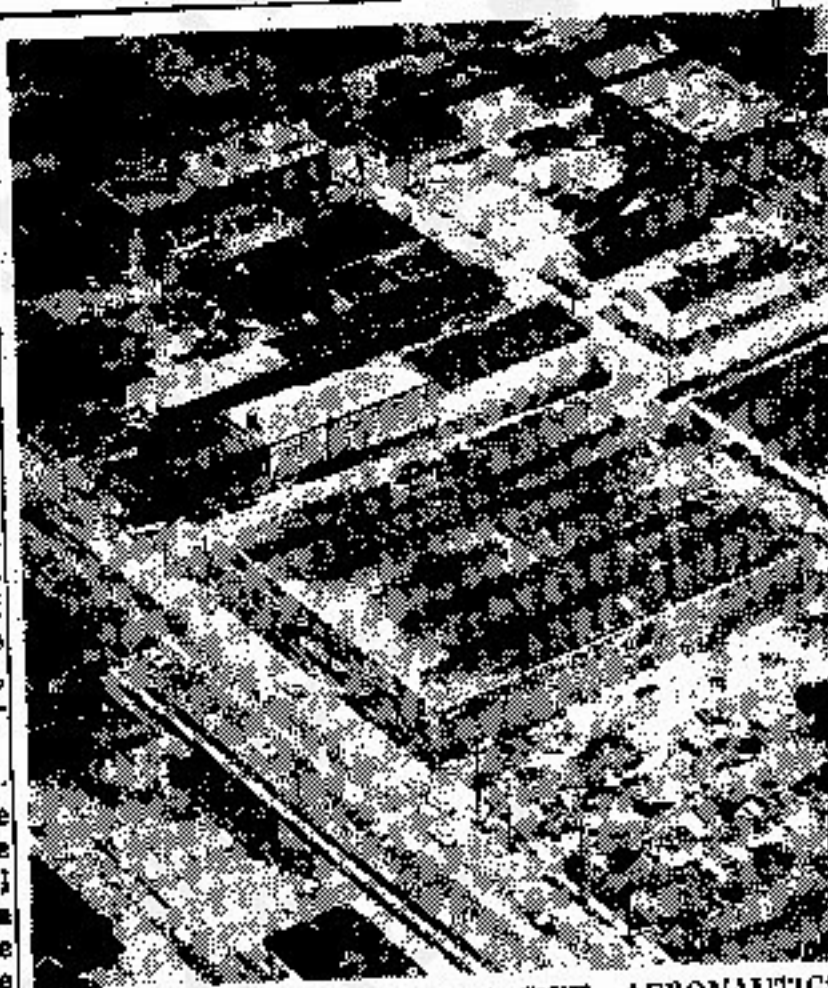
AFTER once rejecting the idea, Kansas City is sort of backing into a civic center.

Auditorium, the City hall and the Jackson County courthouse, there was a chance for a civic center in the grand manner, an Acropolis based on the hillside on Fifteenth street above Baltimore avenue.

Lawyers rebelled at a courthouse that far from their offices. The hotel men wouldn't take an auditorium on the south side of Fourteenth, settled for a building (restaurantless) a block closer.

Now the City hall, courthouse, police building, juvenile and election buildings will be joined by the library-school structure and possibly by a state office structure. In the general area a federal office building looms.

The civic center idea leaves a lot of people cold. Such groupings often have a dead look, in contrast to the normal activity of a busy city. But the city plan office is zealous and was said to be a factor when the school board dug so deep into bond money for the \$1,770,000 site.



HEAQUARTERS OF THE CIVIL AERONAUTICS ADMINISTRATION here will move to new space at Forty-eighth street and Troost avenue in about six weeks. The building affords the CAA about 70,000 square feet.

others. What is the status of Sixty-third street?

THIS is indeed a changing world. And now the downtown core of the greater city is being brought into the act through organized redevelopment. A page-wide picture in this issue of The Star depicts the north stretch of Main street as it soon will appear in street lined-drives and a parklet, against the background of handsome new buildings already under construction.

SHOPPING centers still are building toward an ultimate saturation point. They are changing the countryside — Truman Corners on U. S. 71 at Blue Ridge, the Blue Ridge regional on U. S. 40, Antioch in Clay County. Prairie Village is very much a shopping center. Johnson drive, familiar retail street, has its Mission center at its eastern end.

A shopping center can be part of an established business community. Witness the Raytown center that is a part of Raytown—and still apart.

There is Meadow Lake on the State Line at Seventy-seventh and other projects aplenty on both sides of the State Line.

There are Ruskin Heights, Alton Plaza and various

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July 1, 1958

Mr. Herman Sportus
70 Glade Road
Glencoe, Illinois

Dear Mr. Sportus:

Again I must start with an apology.

I am very much distressed that I created the impression that I have hard feelings. My attitude towards you is a most friendly one and I look forward to seeing you when we reopen in the fall. What I meant was that there were a good many complications and I know that Mrs. Fagan has been consistently annoyed with me.

Incidentally, I checked with Dehrerth, without giving him any specific details other than the size of the painting, framed, and he advised me that the charge for packing and for crating should not have exceeded \$25.

My best regards.

Sincerely yours,

RM:pb

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POL



The Evansville Press

June 26, 1958

Dear Mrs. Halpert

I am enclosing a copy of my column in which I referred to the 100 Church Street collaboration on art.

Thought you might like this for your files.

Sincerely

Ruth R. Tager

Mrs. Stephen N. Tager
Art Editor

700 South Meadow Rd.
Evansville, Ind.

Ans *SK*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 23, 1938

Mr. Harris K. Prier, Director
American Federation of Arts
1083 Fifth Avenue
New York 22, N. Y.

Dear Harris:

Enclosed you will find Mr. Wolfson's signed agreement. Would you be good enough to send a carbon copy to him for his files? as he requested during his conversation with me.

There has been so much publicity on the exhibition that I thought it might be a good idea to have photostats made to accompany the show on tour. Unless I hear from you to the contrary, this will be taken care of.

Did Miss Field tell you that Pace Collage and the Carnegie Endowment for International Peace have asked for the exhibition and corresponding arrangements have been made. However, the paintings will be available for the Federation any time after August 15th. All this information has been transmitted to Miss Field. Incidentally, talking with Mr. Zimmerman (Mr. Wolfson's associate), he agreed to insure the paintings throughout the entire circuit, thus reducing your expense somewhat. I certainly hope that some of the bigger institutions will ask for this exhibition as we are really very eager to have it in the larger cities. Have you by any chance communicated with the bank in Chicago which you mentioned during a previous conversation? It would be nice to have it in that town.

I wrote a personal letter to Edward Dwight of the Milwaukee Art Institute as it is another town I should like to put on the list. I suggested that he write to you directly.

I hope that this exhibition will stimulate greater interest in artists ever forty. Amen.

My best regards.

Sincerely yours,

EGH:pb
Enclosure

rior to publishing information regarding sales transactions, enclosures are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

July 7, 1958

Mr. Lawrence Allen
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Allen:

Sometime last year, Mrs. Halpert spoke to Mr. Wilder about a group of weathervanes that were being reproduced in antique weathervane molds. The former president of Colonial Williamsburg has asked that we locate two reproductions of vanes for use on two buildings on his farm in New Jersey. He particularly asked for copies of eighteenth-century vanes, but my recollection is that the available modern reproductions are of nineteenth-century vanes. Will you write me a note, please, giving me the manufacturer's name? If you have a catalogue and price list to spare, I should be grateful if you would lend it to me (I would arrange to return it to you by Labor Day at the latest).

In the meantime my thanks in advance for any help you are able to give me.

Sincerely,

Mary C. Black

Mary C. Black, Registrar
(Mrs. Richard Black)

Sent Catalogue

for to publicizing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

53 STATE STREET
BOSTON 9, MASSACHUSETTS

June 27, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York.

Dear Edith:

Yes it is months since
we saw each other. I feel terribly.
Please do not give up coming to
the Cape after you get back from
Europe. I sail the 22nd of August
so you will be home before I leave
for Europe.

In regard to the
Playhouse Gallery. I was the one
who gave Jack Amoroso your name
and felt that you would be of great
help. I am sure it is a worthwhile
venture and that we cannot hinder
our reputation in any way!

I hope you have a
wonderful time in Europe and do come
back safely.

My best love.

Nat

Nathaniel Saltonstall

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July 3, 1958

Mrs. Mary C. Black, Registrar
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mrs. Black:

On April 8, 1958 we sent Mr. Wilder the photographs of the Richards and the portrait of Stonewall Jackson. I now find that we only have a print of the portrait and our photographer is on a holiday until September. However, should you want the paintings sent to you I shall be glad to do so. The prices are

130	Portrait of Stonewall Jackson	\$325.
808	Civil War Battle Scenes by John Richards (1831-1889)	450.

I am also sending a group of photographs of wood sculpture for your traveling exhibition. There are several others which Mrs. Halpert thought would interest you, but I do not have photographs to send you at this time. I am enclosing descriptions of these which might give you some idea of what they are like, and as soon as our photographer returns we shall send you the prints.

If there is anything further I can do to help, please let me know.

Sincerely yours

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103 b rue Edith Cavell
Brussels, Belgium

24 June 1958

Mrs. Edith G. Halpert
32 East 51st St.
New York, 22, N.Y.

My dear Mrs. Halpert:

I am really very apologetic not to have replied sooner to your letter of last March regards a special exhibit of American paintings but family illness, travel and a multitude of activities have interfered with normal living...so that extra-curriculars were sadly neglected.

However, the silence does not mean there was not effort expended on the project, as you have doubtless heard from Mrs. Ellis, Betty Barzin and others, who passed on the results. I am still convinced that such an exhibit will reach a greater public at any time AFTER the Exposition. There is so much to see and do these days!

Should there be any plan to have an exhibit of this kind in the future, the Palais des Beaux Arts is, of course, THE gallery for it. Mr. Robert Giron is the person to consult. Perhaps collaboration with the U.S. Cultural Attache (Mr. Gilbert Chase) would be useful as well. There has never been a really good showing of American paintings here!

Please accept my apologies for not having communicated directly with you sooner, and should there be any plans in the future, be assured that I will be delighted to be helpful in whatever measure possible.

Sincerely yours,



Mrs. Jean-Paul Gansseman

June 25, 1938

Mrs. Swiss Dodge, Director
The Slater Memorial Museum
The Norwich Free Academy
Norwich, Connecticut

Dear Mrs. Dodge:

Thank you for your letter inquiring about the 190
Church Street paintings.

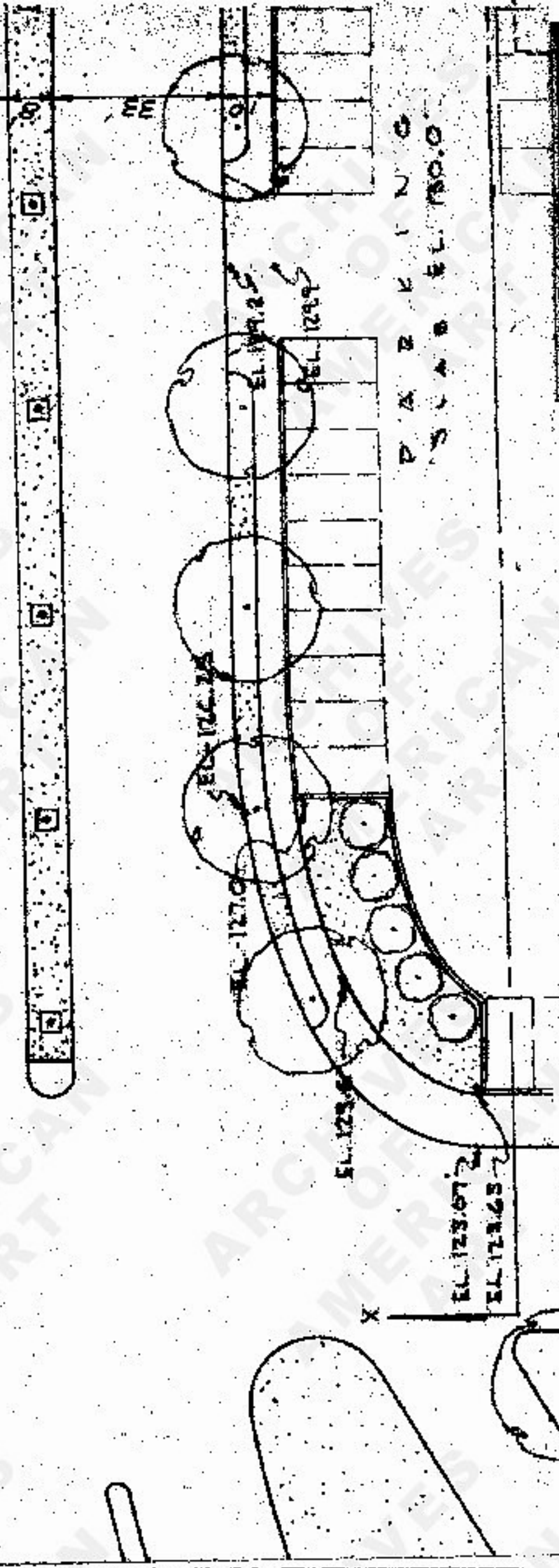
Miss Virginia Field of the American Federation of
Arts, 1053 Fifth Avenue, New York, has charge of
the circulating of these paintings. If you will
write her directly I am sure some arrangements can
be made to exhibit them at your Museum.

Sincerely yours

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

to publishing information regarding sales transactions, authors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information should be published 60 years after the date of sale.

0.00 1.3 0.4 1.5
0.1 1.2 2.3 3.4



P A R K I N G

S T

T E L

ATLANTA ART ASSOCIATION GALLERIES
HIGH MUSEUM OF ART
McBURNIEY ART MEMORIAL
ATLANTA ART INSTITUTE

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. E., ATLANTA 9, GEORGIA

TELEPHONE TRINITY 6-0371—P. O. BOX 7272—STATION C

HAL S. DUMAS.....Chmn., Board of Trustees
WALTER C. MILL.....Chmn., Executive Committee
MRS. GRANGER HANSELL.....President
RICHARD POLAND.....Director of Museums
RICHARD BRUNNILL.....Director of Institute

June 27, 1958

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I hope that by this time you have received the photographs we have returned to you and which were mailed to you June 20, 1958, as follows: "Sunset", "Tanks and Snowbank" and "Snow on Ice". Also, we are returning to you the Arthur G. Dove painting "Long Island". We are so sorry this has to be returned. It was our hope that we might have this for our permanent collection. However, it seems it just wasn't in the cards for us to buy this. We are sorry to have kept this painting so long. Thank you so very much for your consideration.

It is just possible that you might hear from Dr. Poland, in person, as he is right now in New York. You probably know that he was invited, along with several other museum directors from the United States, by the West German Government to be a guest for a month to study German art, museums, schools and contemporary artists. He will be at the Great Northern Hotel and will leave for Germany on June 29. I'm sure, if he has a single spare moment while he is in New York, he will make an effort to visit you.

With thanks in behalf of the museum and with very best wishes,

Sincerely,

Marguerite Belk
Marguerite Belk
Secretary to the Director

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AF A

June 30, 1958

Mr. William Philbrick
Skowhegan
Maine

Dear Mr. Philbrick:

Thank you for your check. The receipted bill for the
weather-vane is enclosed.

I was as pleased when Bill told me how much you liked the
reindeer and hope that you and Mrs. Philbrick will continue
to enjoy it.

When you are next in New York -- after Labor Day when we
reopen the gallery -- I hope that you will come in to say
hello.

My best regards.

Sincerely yours,

EMH:pb
Enclosure

PAPER 2003

DEVELOPMENT

(PAPER 2003)

11 00

PRELIMINARY STUDY "B"
BEAUTIFICATION
NORTH SIDE REDEVELOPMENT
KANSAS CITY - MISSOURI

PREPARED FOR
THE DAVID WOODS

HARE & HARE CITY PLANNING
KANSAS CITY - MISSOURI

publishing information regarding sales transactions,
these are responsible for obtaining written permission
both artist and purchaser involved. If it cannot be
shown after a reasonable search whether an artist or
seller is living, it can be assumed that the information

note to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The pictures - I have quite a
number but not the artists you
mention - I had a Spence but
disposed of it several years ago.
Also had a Charming ~~Spanish~~
but did not mention it as you
were giving an exhibition. For
his work after an attack by
syphilis and during drawing
black & white of Alexandre Bruckner
of Roman guide in a crowd
Eugene Delacroix a head of a
Jasper Shells - silver position
Color and Jean Conteau the
drawing of Sarah Bernhard the
faded stress & sign - 12 by 16

not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
is published 60 years after the date of sale.

WEISSBERGER & FROSCH
COUNSELORS AT LAW

L. ARNOLD WEISSBERGER
AARON R. FROSCH
CABLE "ARNWEISLAW, N. Y."

120 EAST 56TH STREET
NEW YORK 22, N. Y.
PLAZA 8-0800

July 11, 1958

Mrs. Edith Halpern
The Downtown Gallery
32 East 51st Street
New York City

Dear Edith:

I want you to have some pin money during the summer, so
here is Bankers Trust Company check to the order of Downtown
Gallery for \$2000.

But do spend it discreetly.

Warm regards.

Cordially,

LAW:LL
encl.



June 23, 1958

Mr. William Edrington Scott
6100 Carson Street
Fort Worth 16, Texas

Dear Mr. Scott:

It was very nice to hear from you - and I greatly appreciate the very pleasant attitude regarding the Sheeler painting.

Although I have not seen a catalogue of the exhibition at the University of Iowa, I can say with no undue modesty that it should be an excellent show. I should greatly appreciate hearing from you after you see the exhibition.

Several days ago I wrote to Dr. Harper requesting that he ship the painting to you directly when the exhibition closes.

I hope to see you in the fall, when the gallery reopens after Labor Day.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PO ✓
met at
Museum

June 30, 1958

Mr. Arthur G. B. Motcalf, President
Electronics Corporation of America
30 Rockefeller Plaza
New York, N. Y.

Dear Mr. Motcalf:

With all the last-minute preparations for my trip, I delayed writing to you as I had promised. Please forgive me.

The letter I mentioned is enclosed. Because the issue of gifts by artists to any cause whatsoever had been voted against by every organization connected with the arts - museums, dealers, and Artists Equity -- as chairman of the Dealers Association, I prepared this letter when I learned that a committee comprising Miss Yeffe Kimball and others was soliciting paintings and sculpture from artists to be sold at Knoedler's for the benefit of the Provincetown Art Festival. Ten dealers still in town at the time, who agreed heartily with the contents, affixed their names and the letter was sent to Howard Beers of The New York Times. Several excerpts were used in his article which appeared in the Times on June 10th. Unfortunately he omitted the reference to the Boston Arts Festival, but I want you to see how strongly we feel about this contribution to art in America, and I want to congratulate you for being part of this important contribution.

Although our protest was not directed against Walter Chrysler or anyone else on the Provincetown Festival committee, I was rather amused at what I considered a coincidence when I was introduced to Mr. Chrysler by Bernice Garbisch as her brother, not realizing at the time that she had two brothers.

It was very nice to meet you and I hope that you will come in to say hello in the fall. The gallery reopens after Labor Day.

Sincerely yours,

ESM:pb
Enclosure

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Japan

Seitaro Bamba Tekizan
Kinokawa 90 Kusatsu P.O.
Shiga prefecture JAPAN

July 2nd 1958

Mr. M. Babcock
The Downtown Gallery
32 EAST 51 Street
NEW YORK 22. N.Y.

Dear Mr. Babcock

I have received your letter (June 24. 1958) yesterday,
and after reading it I can understand your explanation.
I think that I can not have any patron to study
in America, so I wish that some American to
have my pictures which arriving your gallery.

Will you kindly sell the ^{all} pictures upon any person
for 50-100\$.

But If any one did not ~~to~~ buy it, I hope those
pictures may be present to any American who loves
my pictures. by your free hand.

If it need some expensive to you, please make
amends for it by the pictures.

Sincerely yours

S.B. TEKIZAN

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
concerns a deceased person and the artist's estate.

Each thing I finish I get closer to what I have in mind which is expressing an object or idea in ~~many~~ textures to incite a tactile as well as visual ~~response~~ inner response. Your grounds for comparison are very unfair to me. Your yard stick are your genius painters. I am not in that class by any means and will never get there in this life for I am too old to undue, and dig down deep into my inners, and then too my daily life does not permit that personal a living. I would like to continue to experiment with yarns, objects, forms, color hand techniques--to what ever or wherever it will lead. I have no ambitions other than working every day and experimenting.

We hear from Rob regularly. He has been working in two different Kibuts one in the North and another in the desert. Ten hours at a time of field work in the Sun. This is really quite a guy, he is exposing himself to everything that will give him the feel of the people and the land. He is very well healed financially and still does all that hard labor. He will be off to Greece by the beginning of August. His one change in plans is stopping off in Paris for a spell.

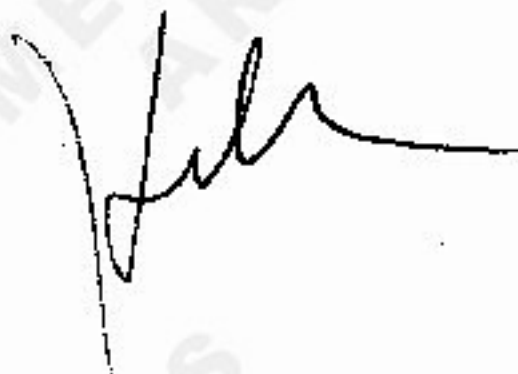
I gave myself a dinner party here for my birthday. Milton's Mother was staying here at the Cronigs (Howard's wife's family) for a week. We had the Cronig family, The Kramers, ten in all and a very nice party it was. I cooked some tongues, ~~some~~ baked beans, birthday cake etc. It is nice puttering, and being with Mary. Don't feel bad; y about not remembering my birthday. It is hard enough for you to remember it when you are in this Country--let alone when you are out of it. I have accepted it and love you just the same. for or against, with or without. You are the one friend I have that I accept as I do my husband and my son, with all your loving qualities and your weaknesses all thrown together in one package to be taken as part of my daily life to enjoy, contend with, and be concerned with.

One I must get to that letter to Michael. I have a few more complaints to add to the list. But not a letter like that to-day. I feel too warm and cozy inside as well as out.

Our love to you, Keep well. As to your plans of course, we would like to leisurely leave here around (I will fill in when Milton wakes up) *the 28th - getting to Newtown*

that evening. Let us hear about this

Let us hear from you Love..



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June 24, 1958

Mr. Theodore D. Fausig
Insurance
120 Wall Street
New York 5, N. Y.

Dear Ted:

In going through my files, I came across a letter addressed to you on March 18th regarding a damaged drawing which was repaired at our expense. As a matter of fact, I sent a check to Eugene Grossman on March 18th. Furthermore, I sent you a complete file of the correspondence and as far as I know, no action has been taken. Won't you please look into this?

Sincerely yours,

BGH:pb

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

June 23, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It was kind of you to write me about the "Portrait of a Building" exhibition. I don't know if we will be able to schedule it. Our 1958-59 season is filled. We are planning a one-man Lewandowski show this December in connection with the mosaic mural he is doing for this building.

Mrs. Wehr returned from Europe with some wonderful purchases for us. She told me about her meeting with Georgia O'Keeffe.

Let me know when you want to sell your large Feininger oil.

Hope to see you this fall.

Sincerely yours,

Edward H. Dwight

Edward H. Dwight
Director

EHDap

July 1, 1958

Mr. E. Maurice Block
Assistant Professor
Department of Art
University of California
Los Angeles 24, California

Dear Mr. Block:

Please forgive me for being so slow in my reply. Our photographer has been so busy that we could not get a set of photographs for you and now he is on his vacation.

Of course I am delighted that you were impressed with the exhibition and its concept. Actually this has been the most effective show we have held for a good many years and the press has been quite astonishing. For the summer months all ten paintings will be on view at the Carnegie Endowment for International Peace, which, as you know, is directly opposite the U N buildings and is visited by large numbers of the members.

For the moment, I am enclosing the publicity release which explains the motivation more fully, together with a catalogue of the exhibition. If you can wait until September, I can send you a complete set of the black and white photographs or I can mail the Ektachromes to you so that slides may be made from these. If not, please wire at once and I will see whether I can assemble a complete set of the photographs from several sources.

In talking with Frederick Wight recently, I suggested that he arrange for this exhibition by writing to the American Federation of Arts which is arranging the circuit after the 15th of September but we both got diverted and I don't know the present status. Perhaps you may care to discuss the matter with him as I think it would be a stimulating experience for the students to see the extraordinary variation of styles and compositions.

Sincerely yours,

RM:pb
Enclosures

not to publishing information regarding sales transactions, which are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

BETHESDA HOSPITAL

330 CAPITOL BOULEVARD
ST. PAUL 1, MDNN.

June 26, 1958

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Gentlemen:

Please find enclosed a check for the sum of four hundred and fifty dollars (\$450.00) to cover the balance due on my account.

Now that I have a Marin watercolor I am anxious to acquire next a drawing, watercolor or gouache by Ben Shahn. It will of necessity have to be one of his lower priced works as I have severely strained my savings account in order to complete my payment on the Marin. Inasmuch as I will not be getting to New York in the foreseeable future perhaps you could make a suggestion.

In Soby's book, "Ben Shahn - His Graphic Art", there were a few works listed as belonging to The Downtown. Might some of these be available? If so, I will list those which hold interest for me:

S "Farm Machine" (Page 91)

S "Sad Clown" (Page 92)

275 "P.S.#3" (Page 96-97)

S "Head of Lincoln" (Page 98)

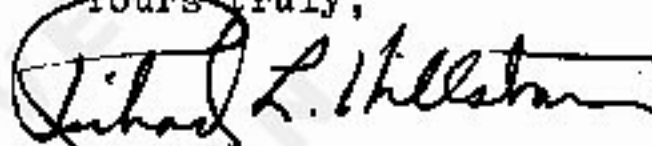
Mirski "Negro Mother and Child" (Page 118)

> "Street Scene" (Page 105)

S "Existentialists" (Page 123)

Any information that you can give me on these or other works by Shahn (or O'Keeffe, Weber, Demuth, Sheeler, Dove) would be appreciated. I am particularly interested in their drawings.

Yours truly,



Rev. Richard L. Hillstrom

not to publishing information regarding sales transactions, as such are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct. It is the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 9-3211

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

June 30, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Williams has asked me to write you about the watercolor he sent for your inspection and comment on May 15. If possible would you please return it so it will be in the gallery when he returns next week. Thank you.

Sincerely yours,

Ann Rice Sadeley

Secretary to
the Director

arf

³
and you could keep the
price until I have completed
the payments. Please let me
know if it is still available
and what the price is so I
can make arrangements to pawn
either my right or left arm.

Eagerly awaiting your
reply -

With best personal
wishes -

Harry Nadler
680 Levering Ave, Apt 4
Los Angeles 24, Calif.

appraised

June 24, 1958

Dr. Milton Lurie Kramer
277 Park Avenue
New York, N. Y.

Dear Dr. Kramer:

Enclosed please find two copies of the list of paintings and sculpture in your collection, together with the current valuations for insurance.

Sincerely yours,

EGH:pb
Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. W. McNeill Lowry
Ford Foundation

- 2 -

June 30, 1968

No one is better equipped to suggest the names of mid-career artists than the dealer. He knows when his own artists, or others who come to him for help, are in need of funds or faith or outside stimulation. How many museum directors, with all the problems related to such an office, come in contact with artists directly, particularly in large cities like New York, Chicago, San Francisco, Los Angeles, Boston, and ad infinitum? How many artists have the entrée or social contact which makes a rapport between the museum director and the artist possible? Of course, in small towns this is feasible, yet the persons involved are limited indeed.

I am taking the liberty of attaching a very brief transcription of my brief contribution to a conference held last summer sponsored by the Boston University. You will note, on pages 4 and 5, my reference to artists over 40 and their utter neglect in our current society. I am enclosing also a catalogue, publicity release, and the New York Times Supplement relating to an exhibition which has proved to be one of the most successful events in the art world. None of these artists is associated with The Downtown Gallery and all but one, George Grammer, who is young, are artists who are not receiving their just dues because they are neither in the group of twenty acknowledged masters of our time nor are under 35. It is among groups such as these that "stimulation" is imperative. And it is only the dealer, in most instances, who is well aware of the fact. Through the concentration on the two extremes, we are creating a gap of almost a generation.

Finally, I should like to mention that I can say this with some authority after serving as a dealer of American art for thirty-two years and after having seen a large number of artists through the dangerous "mid-career."

The gallery is closing for the two summer months and I am leaving for Europe on Wednesday but shall return early in August. If you will grant me an interview, I should like to mention a list of dealers with integrity throughout the country or a small committee to discuss the matter further, with the hope that a joint committee can be formed including all three groups -- museums, artists, and dealers. In any event, there would be very little to lose in sending questionnaires to dealers for further consideration by whatever committee you may have formed.

Thank you for your consideration.

Sincerely yours,

RGH:ph

Edith Grager Halpert

P.S. As you may gather, none of the artists we represent will be included in the recommendations.

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June 30, 1958

Mrs. Richard Black, Registrar
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mrs. Black:

Thank you for your letter. I, too, am sorry to have missed your visit and hope that you will have the occasion to be in New York early in the fall when the gallery reopens — directly after Labor Day. 450

Although I was under the impression that we sent you photographs of the Richards and the Stonewall Jackson, I shall try to obtain the prints immediately so that the information you request can be sent to you before I leave for Europe on July 1st. Also, I shall assemble photographs of wood sculpture in our collection which I can highly recommend for the purpose you have in mind. Some of this may be mailed to you after I leave and Mr. Lawrence Allen, who will be in charge during my absence, can give you whatever additional information you require in connection with the material you will have received. I expect to be back from Europe about the first of August, when we can continue any negotiations, if some of the material interests you.

I hope you have a very pleasant summer.

My best regards.

Sincerely yours,

EGH:ph

June 23, 1958
517 S. Talley
Muncie, Ind.

The Downtown Gallery
32 East 51 Street
New York, N. Y.

Gentlemen;

We are planning
a College exhibit to
show in our Gallery on
"How to have a home
Gallery on a budget".
We would appreciate
any price lists or
price information on
modern American
paintings or prints.

Thank You,

June White
517 S. Talley
Muncie, Indiana

The Palmer House Galleries

CHICAGO 3, ILLINOIS

FR entlin 2-0790

July 1, 1958

Concise No 5771 7/13

Mr. Lawrence Allen
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mr. Allen:

This morning we received a letter from Miss Halpert in answer to our inquiry about a silkscreen print by Ben Shahn entitled "Supermarket". The letter was dated June 30th.

Please send us a copy of the black and white print at \$35.00 with the commission and mailing costs as quoted.

Thank you very much.

Sincerely yours,

THE PALMER HOUSE GALLERIES

Margaret Bartran
Margaret Bartran

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on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
to be published 60 years after the date of sale.

MARSHALL & WINSTON, INC.

1054 BROXTON AVENUE
LOS ANGELES 24, CALIF.
TELEPHONE GRANITE 3-1888

June 25, 1958

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Mrs. Halpert:


I received your letter of yesterday on this after-
noons mail. I am glad you did not write a day or
two earlier for then I might not have had the
nerve to suggest my coming to your gallery on
July 3rd. You can see how ignorant I am in
this art business. It is the first intimation
I have had that the galleries close in the summer.

I have made my plans and reservations to come to
New York just for one day just to see the New
Mexico Marin watercolors in your galleries. And,
as I said, while I am there I would like to see a
few Dove's. Having one such a superb example I am
foolish to look at another. But if they are packed away,
this part of my call at your gallery is not essential.

As I wrote you, I have to come to Ithica and Wells
College at Aurora, New York and in my planning
thought I might as well run down to New York since I am
so near. This will take the place of my later trip which
would have to start from Minnesota, much farther away.
We have our train reservations all the way to New York,
Syracuse (where we pick up a car) and back by train,
and if you are still willing for us to come up to
your gal lery at 11.30 am on July 3rd, we will go on
through with plans as made. We found it was impossible to
get plane reservations from Chicago east on the 3rd of
July, because of the holiday. Hence the train which I
welcome because of the rest. Mrs Winston will be with me.

The worst part of this whole business is that we shall miss
seeing you. That is a real deprivation. I do now MUCH
appreciate your letting me come in on the 3rd just
because my plans are all made.

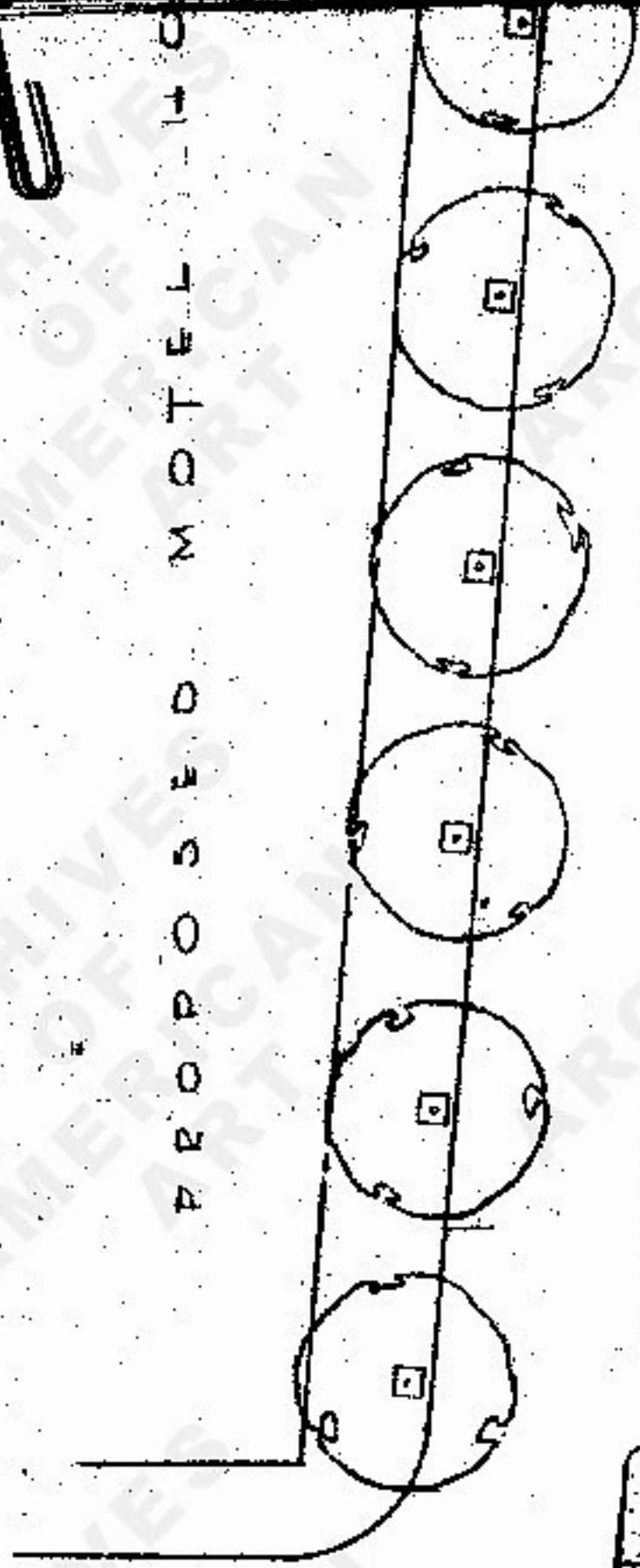
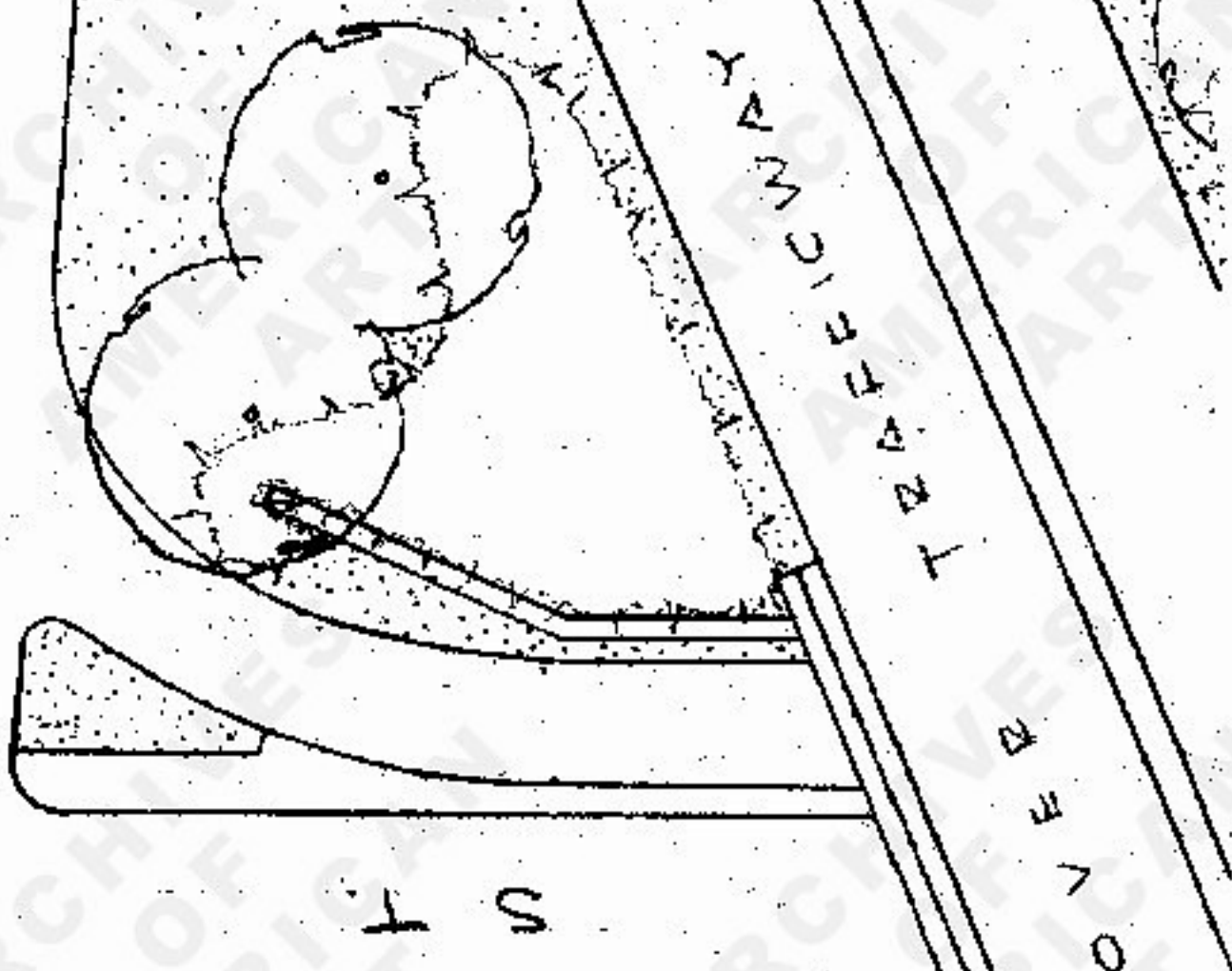
Yours sincerely,



Donald Winston

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may be published 60 years after the date of sale.

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PROPOSED MOTEL - 10

Dear Mrs. Harper -

1825 MAR. 1, 1891.
c/o JAGGER.
June 29, 1891.

Please excuse the long-
written letter but, though out of circulation
(I hope) for a month, I want to keep
you in touch with our progress.

The case of Mrs. Zane's has
been shipped to you at the Boston
Gallery; the house to Mrs. Fildes
as you requested. The Michelangelo
head we have kept with the hope
of buying it for Syracuse University.
Dr. Tally and our committee were
most enthusiastic about it and want
to know the price, whether we are to
be allowed any kind of remuneration,
and whether we can obtain
payment over a period of time. I've
not seen on the letter price: your
invoice has \$3500. for the Michelangelo
head, while \$3000. was the price marked
on the price itself.

I will write on this
to see you soon. On the meantime I hope
the piece has been safely returned. With
many thanks and best wishes
Emma Fildes.

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POMONA COLLEGE
CLAREMONT, CALIFORNIA

June 21, 1958

ART DEPARTMENT

Mrs. Edith Halpert
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of June 17 and I hope that this will reach you before you close the gallery for the summer.

I am looking forward to the complete data for our list and to receiving a list of the photographs available for us.

I have not yet heard from Heilmann and Lane but I know that the items from the Whitney and the Modern Museum will be available. We must eliminate Dreyfuss' Marin as he wants to keep it in his house for the time being. Otherwise, I think that there will be very few rejections and our space permits us no additions at all.

to substitute
I have just been in Santa Barbara and talked with MacKinlay Helm who will do a short piece for the catalogue. He also feels that we should have more Marin oils and I wonder if we could perhaps get one additional oil, say, "Sea With Figures (1945)." Otherwise, I think we are pretty well set.

I have a letter from O'Keefe who writes that she will not be able to write for the catalogue and that she can not send us any Stieglitz photographs. I am sending a letter to Beaumont Newhall today to see if there are any photographs at Eastman House. I would appreciate any other suggestions from you.

The Santa Barbara Museum, with whom we have worked successfully in the past, is interested in having the show after it closes here in November. I am not able to handle the circulation of the exhibit but Mr. James Foster, the new director at Santa Barbara, may get in touch with you if they can rearrange their schedule to have our show.

How long will you be in New York before leaving for Russia? I should very much like to have the exhibit pretty well settled within the next few weeks.

Sincerely yours,

Peter Selz
Peter Selz, Chairman

PS: js

P.S. I've just written to Max Weber to ask him if he is willing to write a brief statement for the catalog. One more thing: I may want to print

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SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

SKOWHEGAN, MAINE

July 5, 1958

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, N. Y.

Dearest Edith:

I am enclosing two official letters for the tax people acknowledging your two very generous contributions to the School. I can't tell you how much we all appreciate this, Edith, and all the other fine and thoughtful things that you do for the School.

We certainly are going to miss your visit this summer, and I must say honestly that there are groans of mild jealousy and envy among those who have heard about your trip. It really sounds absolutely wonderful and we will certainly be very anxious to get a report from you when you return. It will be exciting to see new things in the world that as yet haven't been totally trampled by tourists.

Millie and the children got back on July 3 and were all happy to be home. The trip to Brussels and particularly her visit in Spoleto with Gian Carlo was absolutely wonderful. They alas missed Shans by one day, but had fun with Cecile and Milton Hebard in Rome.

School is going well. The students are enthusiastic, hard-working and talented (or so it seems at the moment).

We miss you. Have a wonderful time, and again many, many thanks.

Love,

ans 8/6
Bill

June 24, 1958

Mr. John S. Hilson
Dairy Road
Greenwich, Connecticut

Envelope addressed to 720 7th Ave.

Dear Mr. Hilson:

Would you be good enough to let me know when the O'Keeffe
RITZ TOWER, NIGHT may be picked up for delivery to Greenwich,
Connecticut, as we had planned originally? Because we are
closing on June 27th for the two summer months, we should
very much like to attend to this matter during this week.

May I hear from you?

Thank you for your courtesy.

Sincerely yours,

EGH:pb

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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published 50 years after the date of sale.

HUNTINGTON HARTFORD FOUNDATION

2000 RUSTIC CANYON ROAD

PACIFIC PALISADES, CALIFORNIA

June 28, 1958

Handwritten initials: PH and CD

Downtown Gallery
32 E. 51st Street
New York City, N. Y.

Dear Sir:

The Mexican Institute of Cultural Relations has scheduled an exhibit of my works for November, 1958. I should like to establish a showing in New York City following this display. The enclosed brochure will acquaint you with my work.

Are you interested - and upon what basis?

Sincerely,

Charles B. Rogers
Charles B. Rogers

CR:rr

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GRAND RAPIDS ART GALLERY
230 FULTON STREET, E. • GRAND RAPIDS 3, MICHIGAN

OFFICE OF THE DIRECTOR

July 3, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

Thank you for your reply to my inquiry on the Demuth paintings. I am sorry that it has been necessary to delay my answer. A death in the family and the complications created by Board members who are scattered during the vacation season have made it difficult.

If the still life #13- FLOWERS AND CUCUMBERS and #29 TREES are still available, would you please send them for definite consideration. I would prefer to have them unframed as we would like to frame them to go with our other paintings. I can let you know our decision within two or three days after their arrival.

Will you kindly enclose a statement of prices and the Gallery discount?

Very sincerely

Walter H. McBride

Walter H. McBride
Director

WHM:ev

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3500.

1300.

GEORGE J. DORFMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. · ALBANY, N. Y.

38 NORTH MAIN STREET
GLOVERSVILLE, N. Y.

BOW L. ECKSTEIN, C. P. A.
JACOB SCHULMAN, C. P. A.

June 27, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

In further reference to our request for a re-organization ruling, we are enclosing the following:

(1) Original and three copies of power of attorney to me to pursue this matter in your behalf. This power is restricted for the specific purpose of obtaining a ruling as previously outlined. It will be necessary for all four copies to be signed by you, attested by the secretary, impressed with the corporate seal and duly notarized.

(2) To complete our records, we will require the following additional information:

- (a) Photostatic copy of your corporation tax return for the fiscal year ended August 31, 1957.
- (b) Information with respect to the capitalization of the corporation, showing the authorized stock, description of stock, and the number of shares issued and outstanding. In addition, we will require the names and addresses and the number of shares held by each stockholder.
- (c) The date of incorporation.
- (d) A list of the paintings and sculptures to be contained in the "Halpert Collection."

If you have any further questions in this connection, please do not hesitate to advise.

With kindest regards, I am

Sincerely,
GEORGE J. DORFMAN & COMPANY

By 

JS:KR

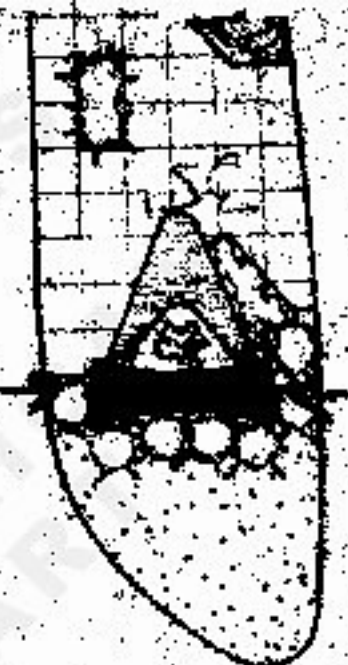
rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published six years after the date of sale.

to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information be published 60 years after the date of sale.

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June 24, 1958

Mr. Harris K. Prior, Director
American Federation of Arts
1083 Fifth Avenue
New York 28, N. Y.

Dear Harris:

You may recall our conversation regarding the New Yorker article which appeared on May 17th in reference to the Ford Foundation arts project for "stimulation of the creativity of individual artists at particular or crucial stages in their careers." At that time you mentioned the name of someone you thought I should contact and for the life of me I cannot recall it.

As I mentioned at the time the questionnaires had already been sent to publishers throughout the country but as far as I knew we little pathetic art dealers have had no word whatsoever. As you know, also, this has been one of my pet ideas for many years and I should be happy to do anything to activate a program for the middle-aged artists. It occurred to me that our release, catalogue, and the New York Times supplement, together with all the publicity which has appeared in conjunction with the 100 Church Street exhibition might be of some interest to the person in charge of the Ford Foundation program referred to. What do you think? And what can we do about the matter?generally?

I shall appreciate any suggestions on your part. Many thanks.

Sincerely yours,

EHK:pb

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July 1, 1968

Mr. Lee S. Guttman
2629 South Dearborn
Chicago 16, Illinois

Dear Lee:

This morning I received a letter from our British friend mentioning that you had written to cancel the order for the large Henry Moore. That's that.

You were very kind indeed to worry about my social life and I appreciate it so much. I am leaving for Copenhagen on July 2nd at 2:30 p.m. and will stay there just three days en route to Russia via Helsinki where I do nothing but change planes, flying to Leningrad on July 5th, then on to Moscow on July 11th, and ending up in Odessa where I shall remain just three days. I leave by way of Moscow, July 25, and, via Prague, arrive the same day in Amsterdam for a three-day stopover before the homeward-bound flight from there on July 28. So you see I will be back in this country before the first of August, unless I am waylaid by an art-loving mujik.

Perhaps I can get you out to Newtown during the summer. Pete Pollack was under the impression that you would be in this part of the world during August.

Meanwhile, my best regards. And have fun.

Fondly,

EGH:pb

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FRANCES SPINGOLD

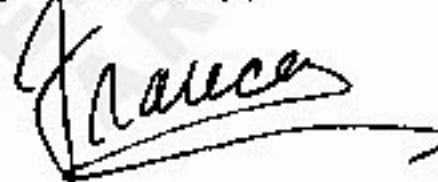
18 EAST 77TH STREET
NEW YORK 21, N. Y.

July 8, 1958

My dear Mrs. Halpert:

Thank you so very much for thinking
of me. My loss is great but I must carry on
and our friends, among whom I count you, I
hope will help me bear it.

Very sincerely,



Mrs. Edith Gregor Halpert
32 East 51 St.
New York 22, N. Y.

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

June 23, 1938

Miss Mirella Bentivoglio
Via Archimede 130
Rome, Italy

Dear Miss Bentivoglio:

Thank you for your letter. I shall be delighted to cooperate with you and will make arrangements if you so desire to have color transparencies or Ektachromes made of whatever Shahn paintings we have available for the purpose. The special price made to the gallery for such transparencies is \$25 each.

Won't you please let me know whether this will be agreeable to you and indicate how many you would like to have for publication.

Since the book is devoted to art, there will be no fee for reproductions — with the rights limited to that one purpose, that is, the book referred to in your letter.

As soon as we hear from you, we shall attend to the matter.

Sincerely yours,

EGH:ph

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Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

June 25, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am sorry not to have seen you while I was in New York. I was unable to get away from an earlier appointment on Thursday until too late to visit you. I should have called to let you know my change in plans and I apologize for my seeming discourtesy.

I wanted to talk to you about the Border Limner and to see the Richards Civil War battle scene and the portrait of Stonewall Jackson. Will you send me photographs of these two paintings with dimensions and prices, please. If I can find the money and get the necessary approval for purchase we should like to buy them for use in our proposed exhibition of folk art of the Civil War.

We are planning a traveling show of the Abby Aldrich Rockefeller Folk Art Collection paintings and sculptures and in making up a proposed list of materials for the exhibitions we find that we need and could use additional wood sculpture. Have you any suggestions or recommendations to make in this area?

Most of all I am sorry not to have seen you, especially remembering the pleasure of my first visit to the Downtown Gallery.

With all good wishes.

Sincerely,



Mary C. Black, Registrar
(Mrs. Richard Black)

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Leo S. Guthman

June 23, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks so much for your letter. You know how much I value your judgment--I was very glad to get it regarding the Henry Moore sculpture. I think I got carried away more by the idea of a Henry Moore piece rather than the piece itself, and I must also tell you that I am afraid that I haven't the ability to really visualize from a photograph. What I am getting up to is that I am going to write Brown and tell him I am no longer interested --and also, thank you.

I will not be in New York before you leave. However, as I wrote you in the last letter, tell me some of your plans.

With the warmest of personal regards.

Fondly,



2629 South Dearborn
Chicago 16, Illinois

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POMONA COLLEGE
CLAREMONT, CALIFORNIA

June 23, 1958

ART DEPARTMENT

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Just to keep you up to date, I have now heard
from Mr. Heineman to the effect that he will
loan his Demuth.

All the best


Peter Selz

PS:js

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 11, 1958

Mr. Walter H. McBride, Director
Grand Rapids Art Gallery
230 Fulton Street E
Grand Rapids 3, Michigan

Dear Mr. McBride:

I hope the Demuth watercolors have reached you by this time. As you no doubt know, Mrs. Halpert went to Russia and is expected back in a couple of weeks. However, I cannot quote you prices on the Demuths until I hear from her as I am sure she wants to give you special prices.

I have written her in Moscow and as soon as I get a reply, I shall let you know.

Sincerely yours

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copyrights are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

June 30, 1956

Mr. Stanley M. Mallin
Director of Development
Pace College
41 Park Row
New York 20, N. Y.

Dear Mr. Mallin:

This letter constitutes a release of the ten paintings comprising the collection "100 Church Street - Portrait of a Building" to the Carnegie Endowment for International Peace located at 40th Street and United Nations Plaza.

Will you be good enough to deliver the paintings to that address, to the attention of Mrs. Jill Wile.

I hope the exhibition is a great success at Pace College.

Sincerely yours,

RMH:ph
Copy to: Mr. William Zimmerman

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is deceased, it can be assumed that the information is correct.

date of sale

SCALE: 1"=20'



7 11

Mrs. Edward R. Wehr

3035 West Wisconsin Avenue, Milwaukee 8, Wisconsin

do not go to Russia and
should come this way in
the interim please let me
know.

So many thanks for your
interest and cooperation -
Most sincerely
Edw. R. Wehr

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HOKE LEVIN
2347 PENOBSCOT BLDG.
DETROIT, MICH.

June 30, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

For insurance purposes, would you be good
enough to give me a valuation on the
various Ben Shahn's which we own:

Dewey
The Church is the Union Hall
Politicians
The Defaced Portrait - 1955

With kindest regards, I am

Sincerely yours


Hoke Levin

HL:rs

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
published 50 years after the date of sale.

June 24, 1958

Mr. Donald Winston
Marshall & Winston, Inc.
1054 Buxton Avenue
Los Angeles 24, California

Dear Mr. Winston:

Thank you for your letter and check.

I am delighted, of course, that you are happy with the Dove painting **DANCING THREE**. Many of us consider this one of his really great masterpieces and it was very gratifying that the painting has found an appreciative home.

It is also very good news to learn that the Roswell Museum is building an extension and will in time have a collection indicating how fruitful an environment New Mexico has been for creative artists.

Unfortunately I doubt whether I shall be here after June 27th when the gallery closes for the two summer months. There is a vague possibility that I may be in my apartment at the same address on June 30th and July 1st, just before I fly to Europe. I should very much like to show you the many other New Mexico watercolors by Marin, including two or three which we have tucked away for such a collection as Roswell is now assembling. If you could possibly make it before the 27th or on one of the two days I have mentioned, please let me know so that I can arrange my time accordingly. Otherwise, why don't you wait until September, when I shall be glad to show them to you.

It will be so nice to see you again.

Sincerely yours,

EQH:pb

view to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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LE REMARKS

June 23, 1958

Mr. Nicholas Brown
Ernest Brown & Phillips Ltd.
Leicester Square
London W. C. 2, England

Dear Mr. Brown:

I am very grateful for your reply -- and for the two photographs of the Moeres which I purchased.

When I received your invoice for the Ayrton shipped to Mr. Guthman and subsequently for the STANDING FIGURE NO. 2, I shall send you our check. However, if the invoices arrive after the 27th of June, when the gallery closes officially, there will be some delay as I am leaving for Russia immediately after and will not return to this country until after the 1st of August. I hope the delay will not inconvenience you. Incidentally, there will be someone at the gallery to receive any shipments. Therefore there will be no need to withhold deliveries during that period.

Mr. Guthman plans to be in New York during next week, when we shall further discuss the large bronze entitled RECLINING FIGURE. Is the price quoted to him -- \$ 800 -- the retail or the net figure for the gallery? Would you please let me know?

Again, many thanks for your cooperation.

Sincerely yours,

EGH:ph

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June 23, 1958

Miss Alice Davis
Secretary for the International
Carnegie Institute
4400 Forbes Street
Pittsburgh 13, Pennsylvania

Dear Miss Davis:

Thank you for your letter.

In the hope that Mr. Washburn will extend his stay into the first week in August, I shall not send the photographs before that time. As I wrote to you previously, the gallery will be closed both July and August and I shall be abroad until about August 2nd. Somebody will be here all the time to take messages and so on and if contact cannot be made directly, I shall then follow through with the recent Shahn, Davis, and Rattner. I hope this is satisfactory to you.

Sincerely yours,

RGH:pb

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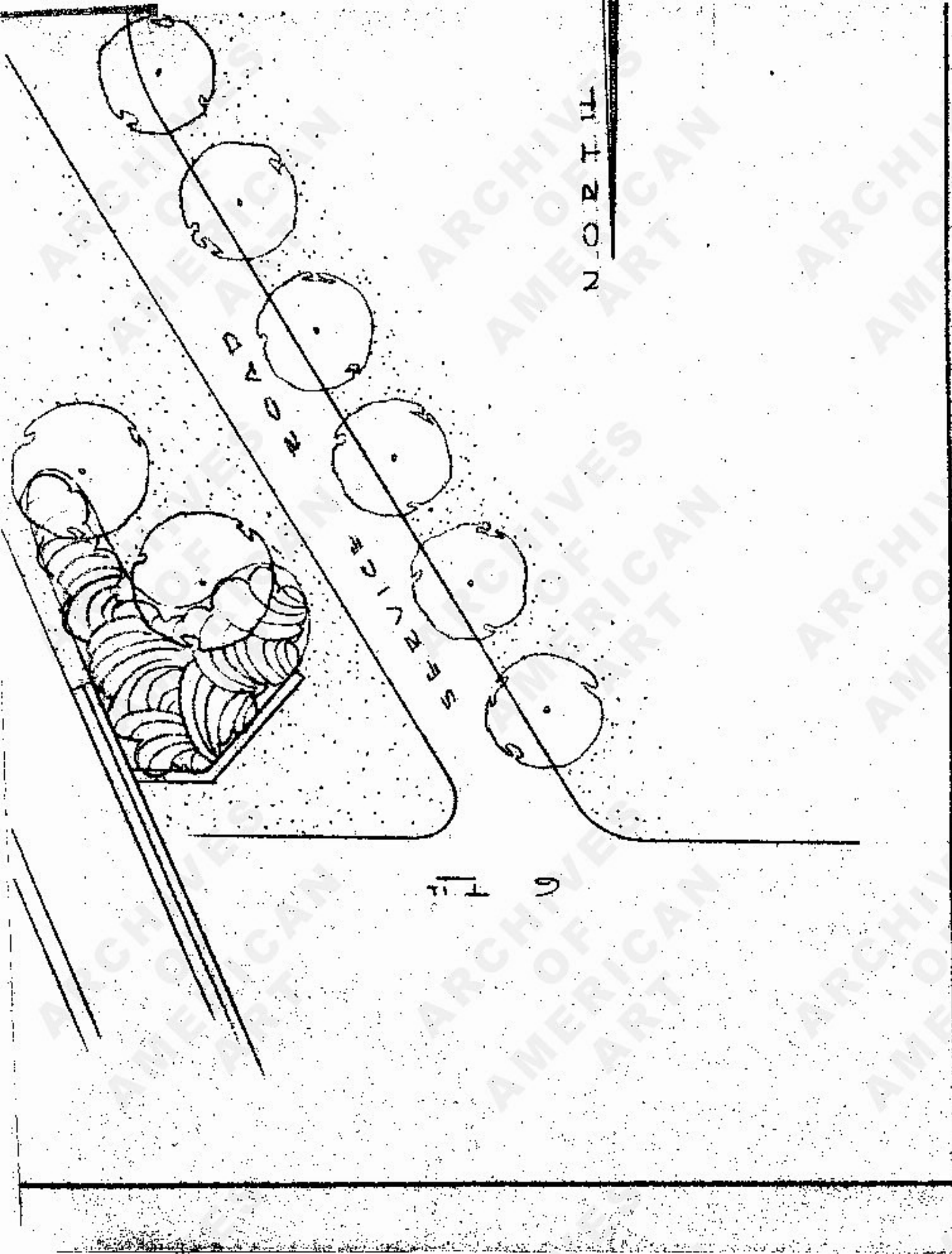
200' LONG

X

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searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
determined, it is recommended that search whether an artist or
purchaser is involved in the transaction.

NOT IL

11 9



June 23, 1958

lenders of America. As you probably know, Wolfson is the guy who is the genius of the Grand Central project and the Wall St. boys who were at the party sure took their extra commissions out in liquor. Several of the incidents would have provided rich material for a few paragraphs in your new book. By the way, how is it coming along? It has been such a long time since the Connecticut trio had a good gab fest, and I certainly feel the loss intensely.

Please tell Virginia to write me before I leave (on July 2nd) and send me a snapshot of little Helly who I gather has become the independent type.

Thanks for your invitation. If and when I return from Idaho and my encounter with the Duke, I shall try and find time for the lobster dinner on the dates with my three favorite people.

Lots of love to Virginia, Helly, and to you.

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July 7, 1938

Mrs. Stanley M. Freeman
93 Greenhaven Road
Rye, New York

Dear Mrs. Freeman:

Mrs. Halpert finally got away on the well-deserved vacation.

The Stuart Davis reproduced in Art News entitled "Pochade, 1938" measures 60" x 52" and is priced \$9500. This painting is now on exhibition at the University of Iowa, but if you are interested, I shall be glad to telephone you when the exhibition is returned, some time in August.

Sincerely yours

June 30, 1958

Mrs. Marcylla Brown
Detering Galleries
1403 McGowen
Houston 4, Texas

Dear Mrs. Brown:

Obviously our letters crossed.

Again, in order to expedite final settlement I shall agree to the following amounts in connection with FORMATION by Arthur Dove:

Labor to retouch and restore	\$100.
Depreciation - 10% of \$2500.	\$250.

This makes a total of \$350. or a reduction of \$375. from the original claim.

I hope that this will solve the difficulty and that there will be no further need for correspondence.

Thank you for your patience and cooperation.

Sincerely yours,

RMH:ph

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*orig
sent I A A*

June 24, 1958

Mr. Theodore J. H. Gaston, Executive Secretary
Print Council of America
527 Madison Avenue
New York 22, N. Y.

Dear Mr. Gaston:

Thank you for the letter.

Indeed I am very sorry that your print project did not succeed.

Although the gallery will be closed during July and August, there will be someone to receive all incoming packages and thus the Shahn prints may be returned between July 7 and 16, but if they are to be delivered by hand, I would suggest that a telephone call be made in advance for a specific time.

Are you planning to send us an order for the MINE BUILDING or shall we send you a bill?

I hope you have a very pleasant summer and that I shall have the pleasure of seeing you early in the fall when we reopen directly after Labor Day.

Sincerely yours,

EG:spb

July 2, 1958

Madame Tamara Mamodev
Cultural Attaché
Embassy of the U.S.S.R.
1125 16th Street N.W.
Washington, D. C.

Dear Madame Mamodev:

I am taking the liberty of writing to you, at the suggestion of Mr. A. Bruel Trowbridge.

As you will note from the letterhead, I am the director of The Downtown Gallery, which specializes in the work of contemporary American artists, and have devoted not only the thirty-two years since the gallery's inception, but practically all my life, to the interests of art and artists. A subsidiary gallery, which I also founded (this in 1929), is the American Folk Art Gallery for the work of non-academic painters and sculptors of the XVIIIth and XIXth centuries.

I have traveled abroad considerably and am quite well acquainted with the arts of many nations and periods, but it is my hope at this time to extend my knowledge into the field of the arts of the U.S.S.R., particularly contemporary. I shall be in Leningrad from July 8 - 11, and in Moscow from July 11-12 and again from July 20-22. I am, of course, looking forward with keen anticipation to visiting the Hermitage, Pushkin, Byzantine, and other museums during my relatively brief stay in these cities, but in addition to what is on public exhibition, I know that all museums have other works of art in storage or in smaller institutions, in order to spread public interest, and it is my great desire to have access to the latter. I therefore crave your permission for entering such places and for any contacts with contemporary artists with whose work I am not at all familiar. If there are any officials in the Ministry of Culture whom I might be privileged to meet to discuss some ideas I have, your recommendations would be most welcome indeed.

Incidentally, my contact with Mr. Trowbridge was established by his sister, Mrs. L. Carrin Strong, wife of the former Ambassador to Norway. At her request I lent to be hung in the Embassy at Oslo a part of my private collection of American art, during the summer of 1955 and subsequently. Also for your information, I am enclosing a brief biographical outline.

Please accept my profound thanks for your kindness.

Respectfully,

Edith Greger Halpert

EGH:ph
Enclosure

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I. M. SCHWARZKOPF, INC.
110 EAST 42ND STREET
NEW YORK 17, N.Y.
EXFORD 7-0200

CONSTRUCTION
ENGINEERING
REAL ESTATE
MANAGEMENT
LEASING
SALES

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June 26, 1958

Mrs. Edith Halpert
c/o Downtown Gallery, Inc.
32 East 51st Street
New York, N.Y.

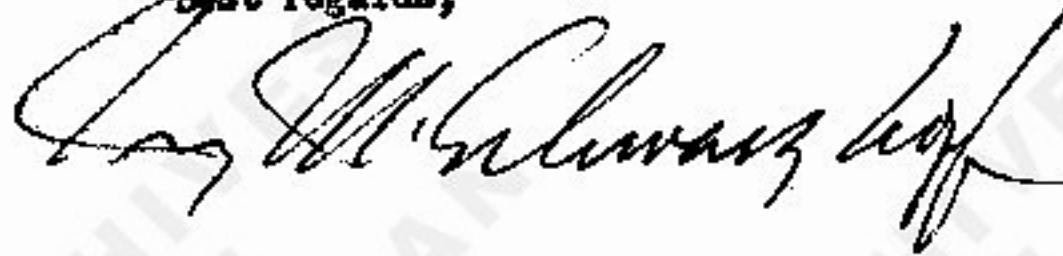
Dear Mrs. Halpert:

Enclosed please find 2 copies of lease between the 32 East 51st
Street Corp. and the Downtown Gallery, Inc. which I have already
signed.

Please sign both copies, retain one for the Gallery and send the
other one back to me so that it can be filed with the other
leases for the property at the office.

Have a wonderful trip - all will go smoothly at 51st Street.

Best regards,



IMS/pvk
Encls.

P.S. Old leases are returned herewith.

July 14, 1938

Mr. Harry Nadler
680 Levering Avenue Apt 4
Los Angeles 24, California

Dear Mr. Nadler:

As the gallery is closed for July and August, and Mrs. Halpert is in Europe, I have hesitated to answer your letter of July 6th regarding the Douth. There were several people interested in these watercolors and I am not sure which have been reserved. Therefore, if you will be patient for another week or two, when Mrs. Halpert will be back from her trip, I shall immediately take this up with her and send you a reply.

Sincerely yours

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Randolph
June 30, 1958

Mr. John Marin Jr.,
The Downtown Gallery
32 East Fifty-first Street
New York 22, New York

Dear Mr. Marin:

I should have replied at once to your letter which called attention to the condition of the painting "Street Scene" by Jack Levine when it was returned by the Berkeley Express Company after our 47th Annual Exhibition. I waited to reply until I could ask various people what they had noticed about its condition while it was hanging in our gallery.

You noticed that "the paint is shipping in one small area, also there are some nail holes along the side of the painting on both sides of the picture, which I do not remember being there before it left the Gallery."

When the painting was on exhibition here three students noticed a damaged area. I noticed nail holes along the edges of the plywood on which the painting is painted. The damage must have occurred before the pictures were received here, because I supervised the unpacking and hanging, and can guarantee that there was no accident and no hammering to make nail holes.

I am very sorry about this.

If you wish to have repairs made, please send the bill to our treasurer, Mr. A. M. White, who will refer it to our insurance company.

I am sending the copy of this letter to Mrs. Halpert so that she will know that I wish to have the College pay for any damage that you think was done as a result of lending to our Exhibition.

I hope you have a very pleasant and restful summer.

Sincerely yours,

Mary F. Williams
Chairman,
Department of Art

MFE:mb

June 23, 1958

Miss Mary Doneter
Department of Art History
University of Wisconsin
Madison, Wisconsin

Dear Miss Doneter:

It was so very nice to hear from you and I appreciate the very pleasant references to our meeting - which I shared, to be sure.

Your reference to being premature may be echoed by me since O'Keeffe has very set ideas about any publication devoted to her work. When the O'Keeffe retrospective exhibition was held at the Museum of Modern Art, James Sweeney (who organized it), then associated with the museum, planned to prepare a definitive catalogue and the museum set aside a special fund for the purpose. Years have passed and he has not carried out this project. The same is true of the Mondrian exhibition for which he was commissioned to write a catalogue as well. Subsequently, two very excellent writers requested permission to publish books on O'Keeffe but she would not give her permission. Thus I think it would be wise for you to communicate with her directly before making any plans in that direction.

O'Keeffe is a very remarkable person but a long association with Alfred Stieglitz has instilled some blocks which are mighty hard to overcome. I have tried on various occasions and my batting average has been far from perfect. All this is in explanation for not saying "Go ahead." I hope that you will understand.

May I take this occasion to tell you how much I enjoyed visiting with you and Dr. Selz. I hope to have the pleasure seen again. Incidentally, the gallery closes on June 27th for the summer months and I am planning to stay abroad until early in August, continuing my vacation somewhere in this country, depending on how I feel, when I return. However, any mail will reach me after August 1st although I shall not be in New York until after Labor Day.

My best regards.

Sincerely yours,

BGM:ph

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

F

June 30, 1958

Rev. Richard L. Hillstrom
Bethesda Hospital
589 Capitol Boulevard
St. Paul 1, Minnesota

Dear Dr. Hillstrom:

Thank you for your letter and for the check.

Indeed I shall be very glad to assist you in acquiring a drawing or watercolor by Ben Shahn and/or any of the other artists whose names you listed. Unfortunately, all but one of the drawings you have selected from the Seby book on Shahn have already been sold, with the exception of P.S. #3 (Page 96-98). This measures 11-3/4" x 7 1/2" and is priced at \$275.

Sheeler and Weber are the only other artists in the list who have drawings. If I can find some photographs on hand, I shall send them on to you. However, the gallery has already closed for the summer and I am leaving for Europe on the 2nd of July. The photographer is on his vacation, and if I cannot locate any of the material, I hope you won't mind waiting until shortly after September first when we reopen the gallery.

Sincerely yours,

EGM:ph

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CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
Mayflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

July 9, 1958

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

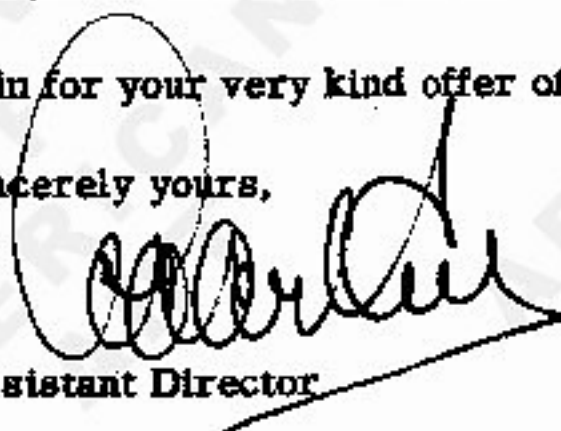
Dear Mrs. Halpert:

I have just returned from a bit of vacation and note your letter of June 13 regarding further loans for the 1958 International Retrospective Exhibition.

It was very kind of you to offer additional assistance but we have been able to secure virtually all of the Americans that we have sought for this exhibition. The Retrospective will primarily consist of works by painters who will not be in the International, that is, those already dead or a person like Picasso whom we could scarcely leave out when contemporaries like Matisse and others will be included. We have a large representation of Americans and a number of them will be from our own collection.

Thanking you again for your very kind offer of assistance.

Sincerely yours,


Assistant Director

LAA:smt

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2

Everybody is crazy about
his drawing I would take
50⁰⁰ for it - and a stunning
abstract photograph by
Murray - of eggs - I bought in
Paris and he is now making
a terrific hit in Hollywood
with these abstract photographs
as far as doubt about -

For the Hunt Dietrich Cats
I would take 75⁰⁰ - I have other
things but I think these are the
most interesting - I hope you
will be interested -

Most Sincerely
Mrs Louise Helstrom

June 30, 1958

Mr. Sylvan Lang
700 Alta Avenue
San Antonio 9, Texas

Dear Sylvan:

At long last the accountant has checked the books and the payment we made for the express charges. The painting was returned by your packer and the complete record is now attached.

Needless to say I am most apologetic for the error made in charging twice for the Kuniyoshi and sending you only one credit. We promise that such an error will never again occur.

While I am in Europe I certainly shall be on the lookout for a great Picasso for you at a phenomenal price, but from all I have heard, prices abroad are much higher than they are in New York, in view of the fact that all big-name art is being bought avidly in Germany and in Switzerland especially, as well as in London, by various Europeans who, as you know, invest a good bit of their capital in art whenever political disorders occur. On the other hand, with the tax situation in this country, there has been a rapid decline among Americans in purchasing foreign art at these abnormally high prices and there has been a tremendous switch to the work of the top American artists. Unfortunately, these, too, are jumping very rapidly, as you will discover when you are next in New York. Although I have had several meetings with the major dealers in American art, I seem to be the only one who still maintains a level price range with small increases despite the unprecedented sales we are making. Nevertheless, I shall be on the lookout and perhaps can wangle a good Picasso from a private collection in some exchange arrangement.

And so, I hope you and Mary have a wonderful summer.

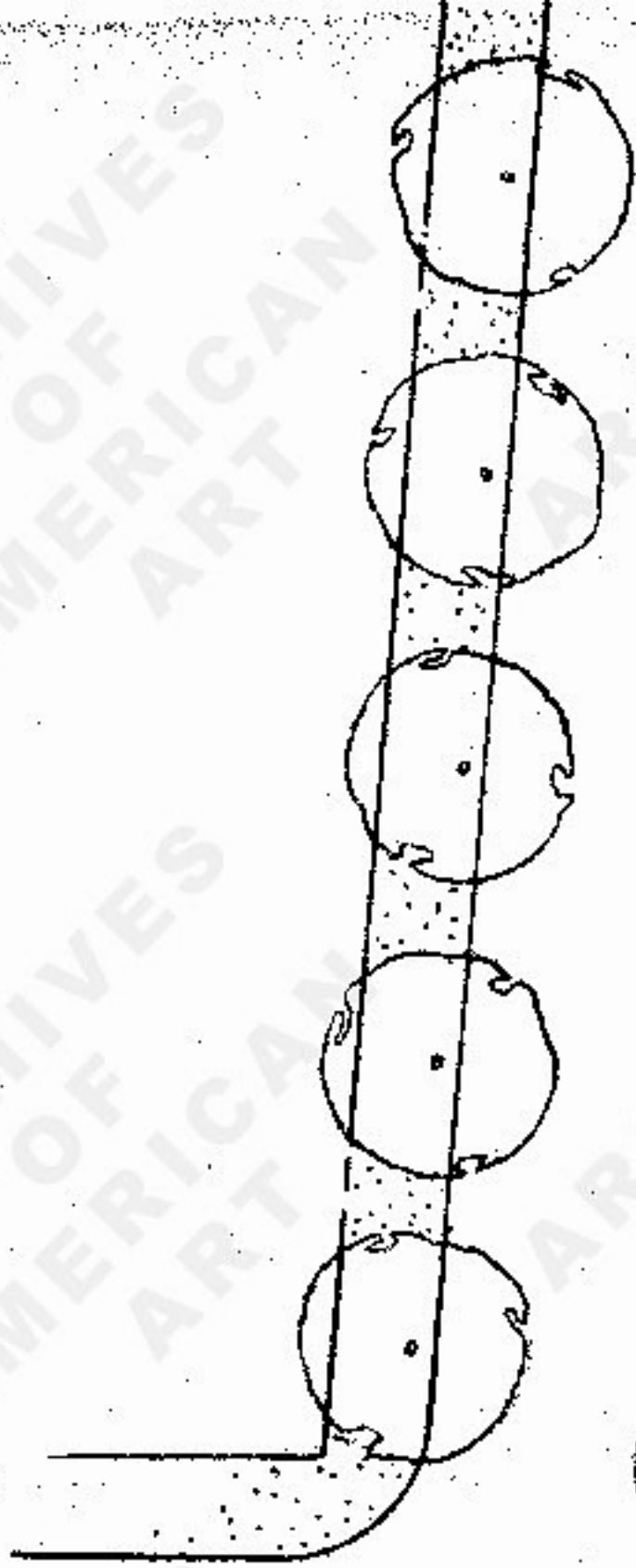
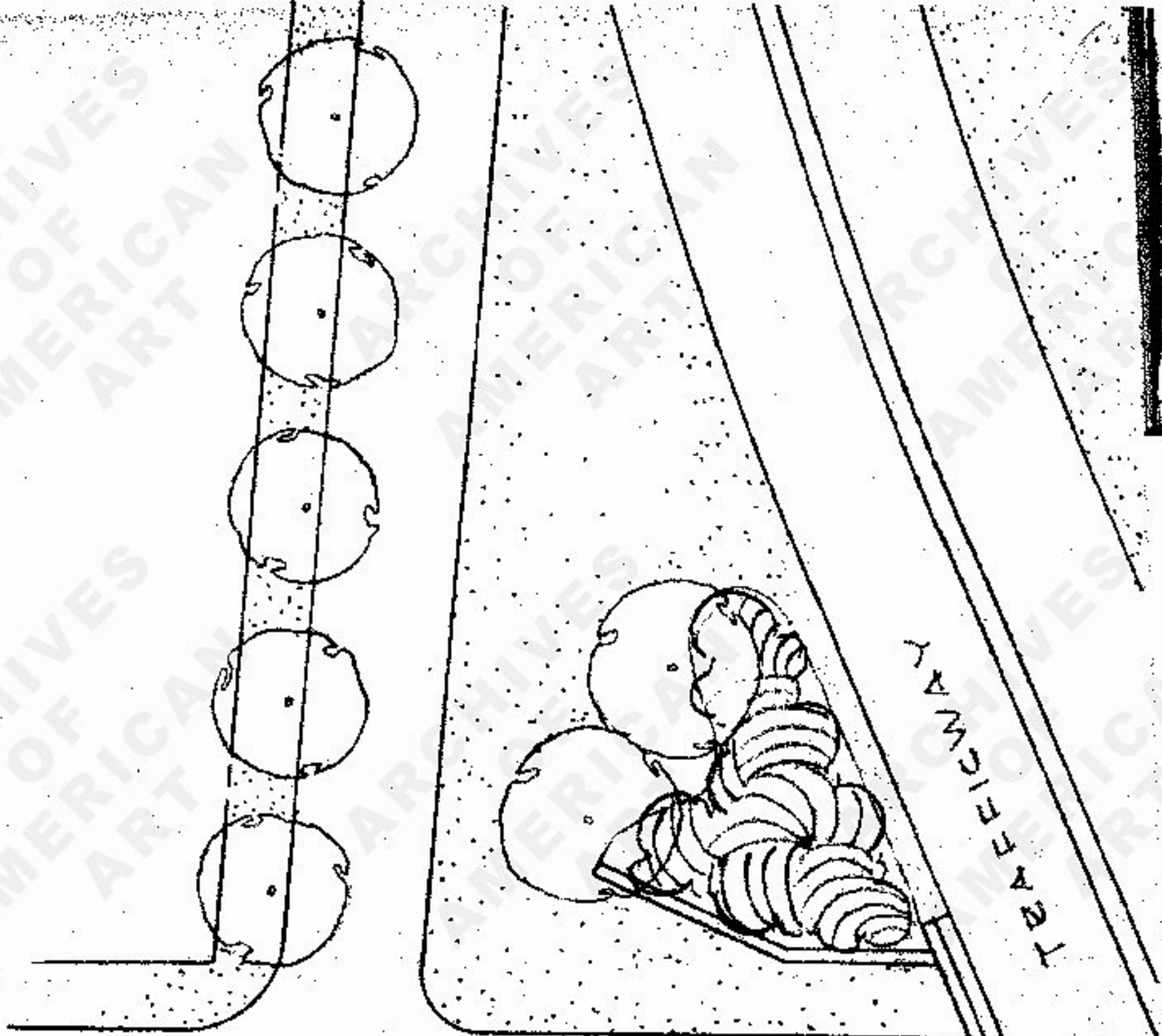
My very best regards.

Sincerely yours,

EGH:pb
Enclosure

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



GEORGE J. DOREMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. - ALBANY, N. Y.

BOB L. ECKSTEIN, C. P. A.
JACOB SCHULMAN, C. P. A.

38 NORTH MAIN STREET
GLOVERSVILLE, N. Y.

June 23, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your letter and the financial information and your expression of intent to pursue the plan suggested to you by me. I appreciate the confidence you disclose in forwarding this information to me.

I am assembling a list of information that will be necessary for the submission of the proposal to the Treasury Department and expect to have this available in the next few days for your attention. Thus, we can follow up this matter during your absence abroad and trust that by the time you return we will have a successful reply.

X [In this connection, however, even though we may be successful in obtaining a ruling for this purpose, it is not necessary for you to adopt the procedure. You can then review your total situation in light of this ruling and make whatever determinations are best suitable to your needs.

Again assuring you that it is a pleasure to be of service to you, and with kindest regards, I am

Sincerely,



JS:KB

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information be published 60 years after the date of sale.

7 July 1958

Nothing information regarding sales transactions,
are responsible for obtaining written permission
artist and purchaser involved. If it cannot be
after a reasonable search whether an artist or
a living, it can be assumed that the information
dated 60 years after the date of sale.

Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

I'm sorry about the delay in notifying you that the Demuth water-
color prints arrived in excellent condition. We have been so
busy moving into our new building, that much of our work at hand
has had to be neglected. Included with the Distinguished Air,
Two Figures on the Beach, and Four Figures was a print of Beach
Study No. 2.

Thank you so much for your prompt attention to our earlier request.

Sincerely yours,

Edmund B. Nielsen

Edmund B. Nielsen
Research Associate

EN:mcn

June 30, 1962

Dr. Peter Sammartino, President
Fairleigh Dickinson University
Rutherford, New Jersey

Dear Dr. Sammartino:

Indeed we shall be very glad to cooperate with you and
I will do all I can to help increase your collection.

If you can arrange to have your secretary send me a list
of the American works of art already in your possession,
it will help me considerably in any future suggestions to
our clients, et cetera.

The gallery will be closed for the summer months and will
reopen shortly after Labor Day when I shall get busy on
your projects.

My best regards.

Sincerely yours,

EGH:pb

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may be published 60 years after the date of sale.

*Pl. check
photo. Mr. - Mr.
has it. - Mr.
of letter from
if you know*

CHARLES SCRIBNER'S SONS



PUBLISHERS

597 FIFTH AVENUE

NEW YORK 17, N. Y.

June 24, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

We are preparing for publication Volume V of our illustrated
ALBUM OF AMERICAN HISTORY and would like to reproduce in it
"Sheridan Square" by Glenn O. Coleman. Although I have been
in touch with several museums and other sources, I have not
been able to locate the present owner of the painting.

Since The Downtown Gallery represented Mr. Coleman
sometime ago, I am writing to ask you whether you might
know the present owner. I spoke to a member of your staff
some days ago, and he said he would look further into the
matter, but I've heard nothing since then.

I should be very grateful for any information you can
give me so that I may receive clearance on the reproduction
in our book. You may reach me by telephone at EL 5-0650,
ext. 10.

Sincerely yours,

(24152) Florett Robinson
Florett Robinson
Picture Desk

July 2, 1958

Mr. Moke Levin
2347 Penchaset Building
Detroit, Michigan

Dear Mr. Levin:

Your letter of June 30th requesting insurance valuations on the Shalms owned by you arrived just as Mrs. Halpert was leaving for the airport to take off on her European trip. I am therefore writing to let you know that it will be called to Mrs. Halpert's attention upon her return and hope that this unavoidable delay in getting the information to you will not be an inconvenience in any way.

Sincerely yours,

Margaret M. Babcock

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

(07) RE

NAZ11 PD=IOWACITY IOWA 26 346 PNC=

1958 JUN 26 PM 5 12

MRS EDITH HALPERT=

DIRECTOR DOWNTOWN GALLERY 32 EAST 51 ST=

WILL SEND PURCHASE ORDER FOR WEBER "FLUTE PLAYER" JULY

ONE. WILL BUY ONE OTHER PAINTING LATER=

EARL E HARPER DIRECTOR SCHOOL OF FINE ARTS

STATE UNIVERSITY OF IOWA=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

July 14, 1958

Mrs. Edward R. Wehr
3035 West Wisconsin Avenue
Milwaukee 8, Wisconsin

Dear Mrs. Wehr:

Thank you for your letter and for the check.

Mrs. Halpert left for Russia on July 2nd and from the post cards I have received, she is having a wonderful time, very much excited by the beautiful country etc. When she returns I shall refer your letter to her for a reply. Meanwhile, I am depositing your check for \$630.

Thank you

For to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

7H.
June 30, 1958

Dr. Earl E. Harper, Director
School of Fine Arts
State University of Iowa
Iowa City, Iowa

Dear Dr. Harper:

Thank you for your thoughtfulness in sending me a telegram.
This arrived in time for me to make acknowledgment before leaving
for my trip abroad.

Of course, I am very pleased that *FLUTE PLAYER* by Max Weber was
chosen for the University collection. When you expressed a special
interest in the work of Weber, I made arrangements for this specific
painting which I have always considered — that is, since it was
produced a few years ago — his outstanding example, coordinating
the entire evolution of his long career.

Since the gallery has already closed for the summer months and
the bookkeeper will be on her vacation, I suggested to Mr. Lawrence
Allen, who will be in charge in my absence, to hold your order
for the purchase and to send you the official bill in September.
If, on the other hand, you would prefer, for your bookkeeping
purposes, to have the invoice, he will send it to you for payment
at your convenience.

I shall be most interested in your second choice but will have to
wait until August when I get back to the States.

I hope you have a very enjoyable vacation in Europe.

My very best regards,

Sincerely yours,

EM:spb

P.S. Would you be good enough to have your secretary send enough
catalogues to each of the galleries which have contributed to the
show so that all their artists may receive a copy of the catalogue.

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purchaser is living, it can be assumed that the information
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June 22, 1958

Upstairs Gallery
10 Castle Knock Road
Toronto 12, Ontario, Canada

Attention of Jean Townsend

Dear Sirs:

Enclosed you will find the information^{*} you requested.

Will you please let me know what arrangements you are making for shipment of these prints. No doubt there will be many others from this country and it seems reasonable to expect that you will have a single shipment.

This gallery closes on June 27th for the two summer months but since the exhibition is not scheduled until November, there will be sufficient time for delivery, etc.

Sincerely yours,

EGH:pb
Enclosure

*Shahn Where there's a book and Alphabet (\$20. and \$45. resp.) available for sale on consignment at 15% commission, all shipping charges to be paid by consignee. Signed by EGH 6/17/58

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July 14, 1958

Mr. Donald Winston
212 Loring Avenue
Los Angeles 24, California

Dear Mr. Winston:

I find myself in a very, very embarrassing position.
This is what happened:

Before Mrs. Halpert left for Russia she changed our code on the back of all the paintings - which we do about every five years. A letter from Mr. Marin, Jr., today advised me that he had not changed to code on the Marin paintings. This does not mean that the prices were changed, but the sequence of the letters makes for a slight difference. In checking our stock I became suspicious of the varying prices and wrote Mr. Marin, who just advised me that he had not changed the code on these paintings.

I do hope you understand and I am enclosing a new consignment giving the correct prices. The Dave prices are as they should be.

Mrs. Halpert will no doubt be furious about this, but I have checked and these are the original prices.

Sincerely yours

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July 1, 1958

Mrs. John Alfred Cook
130 East End Avenue
New York 28, N. Y.

Dear Mrs. Cook:

I have been so hectic with my departure plans plus all the activities in relation to the closing of the gallery for the two summer months that I delayed answering your letter. Forgive me.

There seems to be some confusion about the bill as we received one bill for the two frames we had originally ordered and a subsequent bill for \$41.20. Can you explain this to me?

Although the gallery does not reopen until after Labor Day, I shall get in touch with you as soon as I return in August in the hope that I can see you and Dr. Cook out for a weekend in Newtown.

My best regards.

Sincerely yours,

EGM:pb

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Leafy Leisure
3550 Williamsburg Lane, N. W.
Washington 8, D. C.

Mrs Edith Halpert,
the Downtown Gallery
32 East 51 Street
New York, 22, N. Y.

Dear Mrs Halpert:

Enclosed please
find check for \$150 on account.
I shall send you weekly checks
in amounts not less than the
above.

The mail has just arrived,
and I am in receipt of
your letter. I shall be
very careful to send you

July 3, 1958

Mrs. Albert D. Angell, Jr.,
2 Somerset Avenue
Rutherford, New Jersey

Dear Mrs. Angell:

The gallery is closed for July and August and Mrs. Halpert is in Europe. When she returns after Labor Day I shall refer your letter to her for a reply.

I am enclosing your photograph in the event you will want to use it before September.

Sincerely yours

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

G. M. Creven
P. O. Box 55
Athens, Ohio



PRAY
FOR
PEACE

Mrs. Edith G. Halpert
Director, The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

June 23, 1956

Mr. Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

Dear Mr. Wilson:

Thank you for your note and check.

As you know, the gallery closes on June 27th for the summer months and I am making final preparations for my trip abroad.

I hope to see you in the fall when we reopen.

My best regards.

Sincerely yours,

BGH:pb

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purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

June 23, 1958

Dr. Ursula Hoff, Curator of Prints and Drawings
National Gallery of Victoria
Swanston Street
Melbourne, Victoria, Australia

Dear Dr. Hoff:

Thank you for your letter.

Indeed we are very glad to send the print to you at this time and if you will make the arrangements for the import license we shall forward the Ben Shahn PHOENIX to you before the gallery closes on June 27th.

Sincerely yours,

EGH:ph

Inv 21631

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

GOTHAM

The Official
Metropolitan

GUIDE

225 WEST 33rd STREET
NEW YORK 18, N. Y.

PHONE PENNSYLVANIA
5-6264 - 5

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 23rd, 1958

Downtown Gallery
32 E. 52nd St.,
New York City.

Gentlemen:

In view of the fact that our new policy is to cultivate an art audience out of our regular readers, and the fact that we have already started an Art Review section, we thought it would be a good idea to bring this to your attention, since our audience (a consumer audience) is in the market for prints, reproductions and other art objects they buy during their visit to New York.

Our audience is 42,000 weekly, with practically a new group every week. Naturally, since the Convention Bureau claims this is a spending audience, we knew you would be interested in attracting their attention to your product.

Our publication is over 53 years old and is circulated in 106 of the leading New York hotels, restaurants--many of which buy books with their own individualized covers, which they distribute to their patrons--also U.N. Headquarters, Empire State Building Observatory, Lambs Club and other points of interest.

Enclosed please find a copy of our publication, and please feel free to call me for any service we can render to your organization.

Thanking you for your attention, I remain,

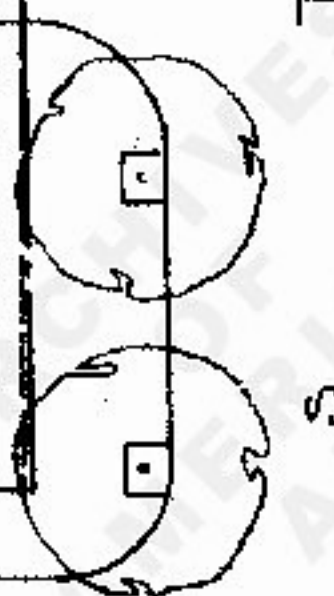
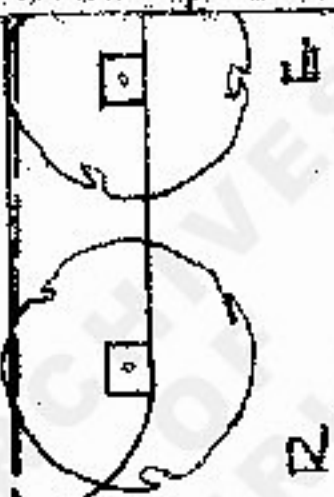
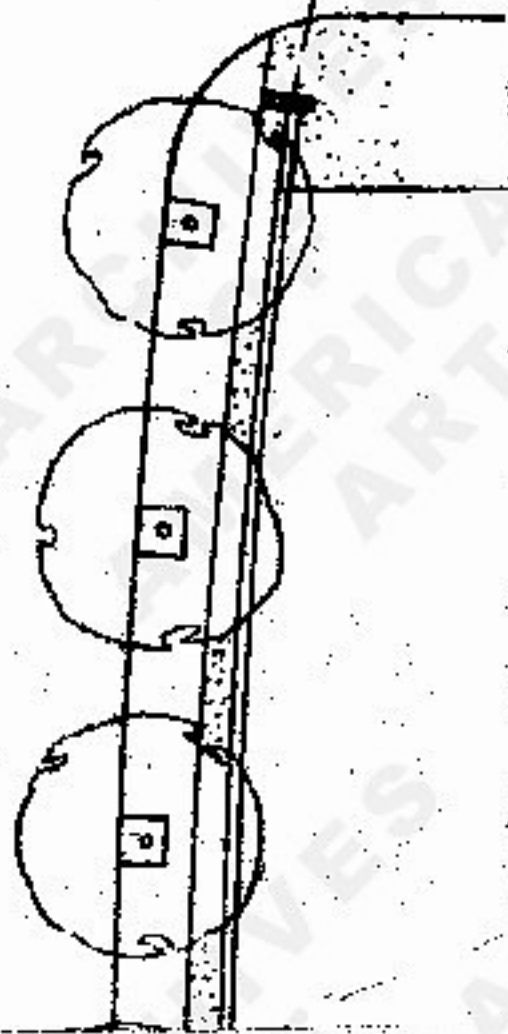
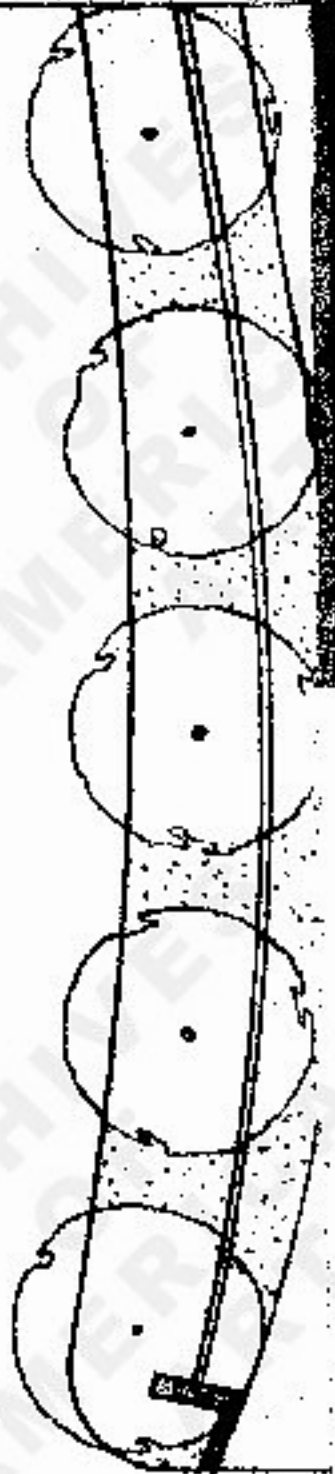
Sincerely,

Maurice George Klyne
Art Editor

MGK/NVM

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

is correct after the date of sale.



FACE OF BUILDING

S T

THE UNIVERSITY OF KANSAS MUSEUM OF ART
LAWRENCE, KANSAS

July 9, 1958

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I discovered in horror in going through my files this summer, in a futile attempt to get things straightened out, that the many photographs of American folk sculpture which you sent me over a year ago were never returned to you. Unfortunately I was unable to do nothing about acquiring one of them during the past year because so many other projects got in the way. I am now constructing a sculpture courtyard next to the Museum and would again be interested in knowing of anything which you might have, which would be suitable for exhibition in a small outdoor garden. I am afraid wooden items, or those with delicate polychromy would be out of the question, but anything in metal or stone would be of interest to us. The same holds true for modern sculpture.

I am also organizing an exhibition of the work of Grant Wood for the spring of 1959. I am doing the mid-western regionalists once and for all and have gotten through Benton and Curry and am now preparing for Wood. Should you have anything by Wood in your own collections, or know of any dealers in New York who do, I would be most grateful for any information you might care to give.

With the hope that my long delay has not in any way inconvenienced you and assurance of my gratitude for your help, I am,

Sincerely yours,



Edward A. Maser
Director

EAM:jh

P.S. The photographs are being returned under separate cover.

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June 30, 1953

Miss Margaret Hartman
The Palmer House Galleries
Chicago 3, Illinois

Dear Miss Hartman:

For your information, the price of the Dan Shahn silkscreen
entitled SUPERMARKET is \$110 in color, \$35 in black and white.
It measures 29" w. x 20" h.

On all prints we have available we allow a commission of 15%.
The range of prices on the Shahn silkscreens is from \$18 to \$45
for the black and whites and from \$35 to \$110 in color.

Although the gallery is officially closed during the months
of July and August, if you wish to have a print sent to you,
you may address Mr. Lawrence Allen who will be in charge
during that period.

Incidentally, the mailing costs will be included in the bill.

Sincerely yours,

RGH:PB

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may be published 60 years after the date of sale.

June 24, 1958

to Mr. Erwin S. Wolfson
Diesel Construction Corp
24 West 58 Street
New York, N. Y.

For services rendered in connection with
100 CHURCH STREET project

\$5,000.

Not to publishing information regarding sales transactions,
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 14, 1958

Dear Edith:

Your card telling us of your wonderful time, arrived to-day. I have no address -but since I want to chat with you, I shall just address it Intourist and hope that you get it.

We are all very well. The weather has been spotty, but the days that permitted sunning on the beach of a full day have been simply glorious. On the grey days we have been walking along the shores of the ocean enjoying the rhythm of the waters the angry surf, and the grey changing to washed out sky.

To-day it is drizzling, enjoying the Hi-Fi recorder a cozy fire in the fire place -and chatting with you. Milton is lying down but instead of a medical magazine -or news paper it is a novel. This is his time to read a few novels. I think he is on his fourth one since we came here. Milton just said to give you his love and ---enjoy--.

When I could not sell my exhibition (Boris didn't seem to want it either, he wanted the textured panel idea translated into fabric, but more about that when I see you) I offered it to the American-Israel Culture Society, the day we were leaving for here, they called to say it was accepted by the committee with enthusiasm and thanks. Emily Genaur and a man from the Metropolitan Museum and others are on the committee. When I get home, I will clean it, re-touch the paint background, make new plastic covers for the panels and frame the idea I have to substitute the paintings. I thought of a photograph of the painting, either in black and white or a good color shot that Milton could take with his camera, and the working color pastel sheet I do from the painting colors and use for dying the yarn etc. framed and hung with the panel to take the place of the painting. I should like you to thought on this when we see in Newtown.

Speaking of Newtown will you kindly remember to tell me what you meant when discussing the Texture Panels in the exhibition that the color of the "In the Beginning" panel was not like me, not my color pallett. I did use those color when I did the "Dance" maybe not as vibrant, then too I never did have occasion to use color that express the dynamic, outburst, the vibrant intense energy that ~~creation~~ implies. How could beiges, blues, browns rusts ~~emerge~~ ever create the feeling of creation-of birth. I couldn't even think in those color plans of neutrals. I think actual color is a tool for me to express what I have in mind as is the yarn ~~texture~~ and technique. As I am talking about my texture -panels I realize that I have never talked about them before. I avoided any discussion of it with you because, you will probably not recall, last September you came over, very tired, and looked at one and said you would like to discuss what I was doing, but not that night, you were too tired. I was not ready to talk about the panels for they are so much in the experiment stage. I myself do not know exactly where this medium, or idea will lead.

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REV. ANTHONY LAUCK, C. S. C.
UNIVERSITY OF NOTRE DAME
NOTRE DAME, INDIANA

June 30, 1958

The Downtown Gallery
32 E. 51st Street
New York City, N. Y.

Gentlemen,

We are planning an exhibition of modern painting and sculpture for our University Gallery beginning on November 9. We should like very much to include works by Charles Douthett, William Zorach, and Ben Shahn, all of whom I am told you represent.

Would it be possible for us to obtain the loan of a work by each of these artists, or others you might wish to suggest, for our exhibition? I plan to be in New York City in early September and will be glad to call on you to discuss this matter if you can give us any encouragement.

Sincerely yours,

Rev. Anthony Lauck, C. S. C.

Rev. Anthony Lauck, C.S.C.
Professor of Sculpture

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June 23, 1958

Mr. and Mrs. Milton Leventhal
Care of The American Express
Rue Scribe
Paris, France

Dear Edith and Micky:

So you have ants in your -- pictures. When your maid telephoned and three friends followed through, I decided that some action should be taken.

After two very entertaining conversations with the exterminators, I finally dragged out the names of the chemicals used, after promising that I would not use the formula in developing a product in competition. Although the exterminators assured me that there would be no fogging or general spray, I checked with Boissennas and Mrs. Keck. The former pleaded ignorance. But Mrs. Keck was most vehement about the ensuing dangers involved and finally convinced me that not only might the carpet beetles get into the canvas or the wood but that the chemical might have some derogatory effect. Therefore I took it upon myself to have all the paintings removed from your apartment and transferred to the Hayon warehouse. The storage space is something like \$25. a month and of course there will be transportation charges. I hope you will not be cross with me but I thought you would want your pictures properly taken care of. In any event, you can get an end as you like because I am about to leave for Russia with a set of beautiful cops concealing my nicotine-stained teeth, and who knows what will happen?

I hope this letter will reach you somewhere in your travels and I also hope that you will continue having a wonderful time throughout your trip. We shall get together in the fall and compare notes.

Affectionately,

EGH:pb

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W. P. MARSHALL, President

1201

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DL=Day Letter

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(27)

NA010 PD-SHELBURNE VT 2 744AME

1950 JUL 2 AM 8 37

MRS EDITH HALPERT, DOWNTOWN GALLERY

~~31 EAST 52 ST~~ 32 E 51 ST

GOOD LUCK HAVE FUN HAPPY LANDING

ELECTRA

Webb -

AFA

not to publishing information regarding sales transactions,
reservations are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by no published 50 years after the date of sale.

June 22-

MRS. JOHN ALFRED COOK
130 EAST END AVENUE
NEW YORK 28, N. Y.

Dear Mrs. Halpert-

This bill was sent to
us in error, so I am
sending it along to you
for payment.

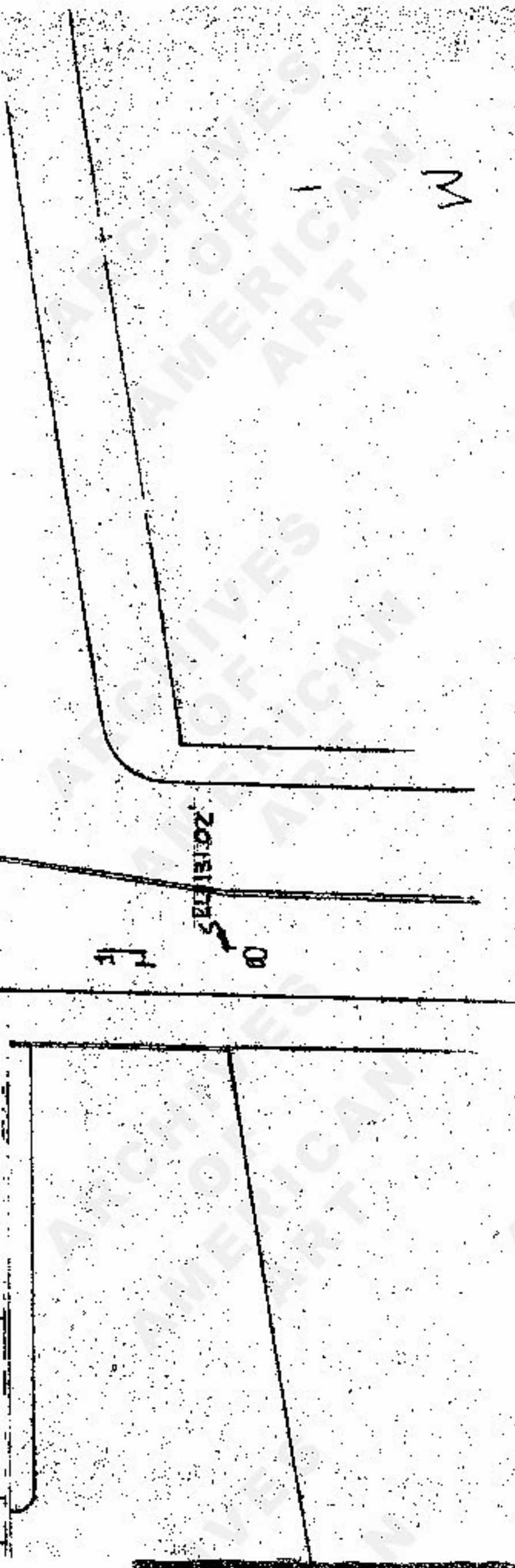
We hope to see you soon.

With best wishes,

Sincerely,

Margaret Cook

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researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published only if the artist or purchaser is deceased.



June 30, 1959

Mrs. Jean-Paul Gansseman
103 b rue Edith Cavell
Brussels, Belgium

Dear Mrs. Gansseman:

It was very kind of you indeed to answer my letter — and I am very sorry that the delay was caused by the difficulties mentioned.

Indeed I am very well aware of the fact that a good deal of effort was expended on the idea of an inclusive American exhibition. Actually I am rather pleased that arrangements were not made as I had then hoped, as it now appears likely that much confusion would have resulted between the two exhibitions.

Furthermore, since there has been consistently unpleasant criticism of the current exhibition, it seems more logical than ever to have an exhibition such as we had proposed. The committee included a major art critic, a museum director, an outstanding collector of American art, as well as an important official, but at the time we all felt it best to remain anonymous with the exception of Mr. John Walker and myself. For obvious reasons, the committee did not think it wise to make any contact with the State Department and since all the expenses will be taken care of privately and unofficially, we still feel it wise to maintain the private status. However, if advisable to do so before, we shall be glad to supply the names of the committee in advance of the final exhibition and plans.

I am about to leave for a short trip to Europe and, if possible, will stop off in Brussels if I can find some accommodations. In any event I shall be back in this country by August first and will then continue the correspondence, following your suggestion of communicating with Mr. Robert Giren. I shall remember your offer to help, which I find most encouraging.

My deepest thanks to you.

Sincerely yours,

EGH:pb

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 30, 1958

Miss June White
517 South Talley
Muncie, Indiana

Dear Miss White:

In reply to your inquiry of June 23rd, I can send you a list of silkscreen prints by Ben Shahn priced from \$25 to \$45, as well as of those in color which range from \$85 to \$120.

We also have small paintings under \$500 by several of the artists whose names are printed below, as well as a few young artists whose works are marked from \$75 to \$300.

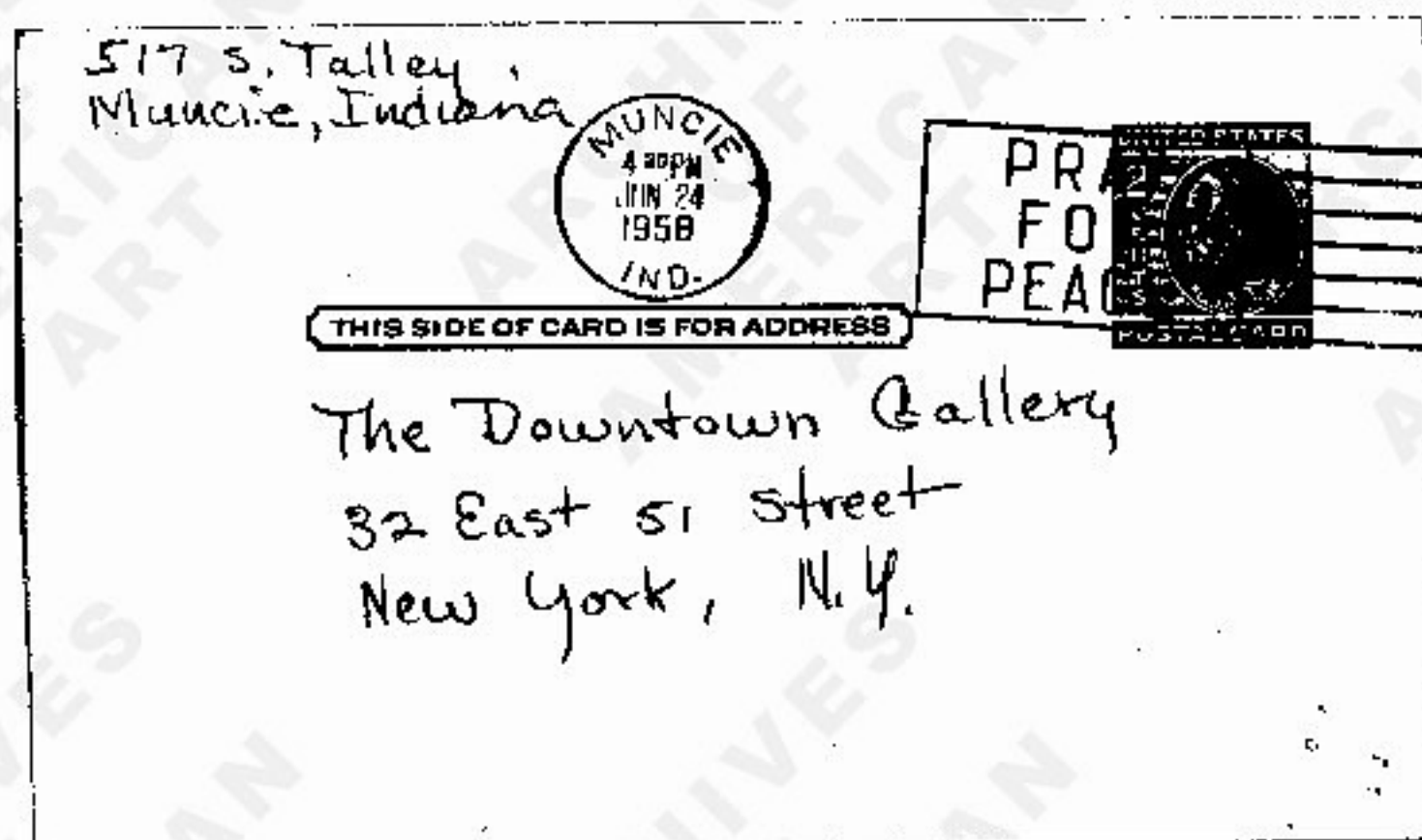
If you will let us know when your exhibition is planned and what the actual range of prices you have, we shall be glad to send you a more detailed list when the gallery reopens in the fall after Labor Day.

Sincerely yours,

RM:ph

view to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



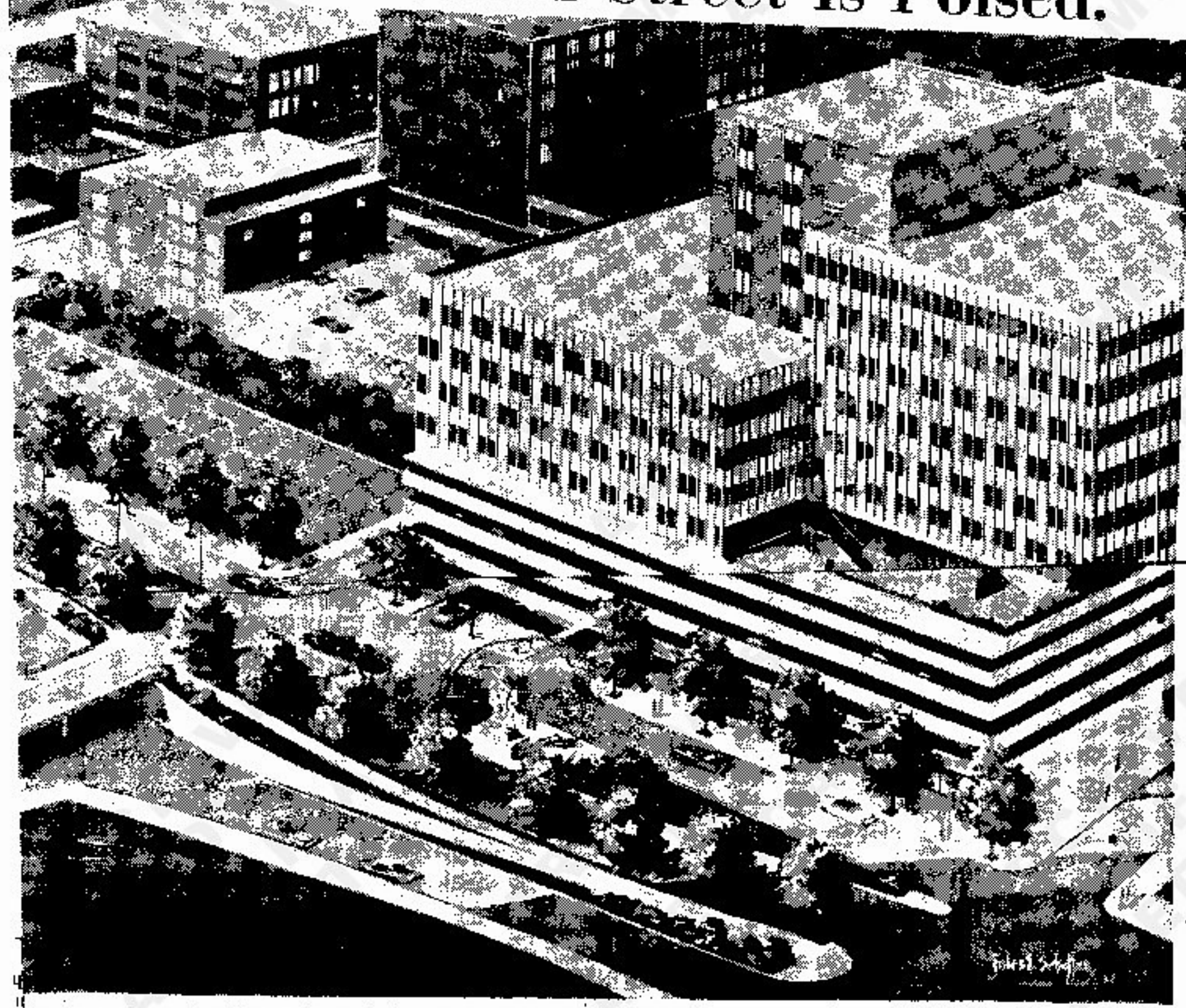
KANSAS CITY STAR

JUNE 29, 1958—SUNDAY

SECTION G

REAL ESTATE
FINANCIAL.

Main North of Ninth Street Is Poised.



ATION THROUGH LANDSCAPING AND STATUARY of the 3-block Main street area, Sixth Street to become part of the astonishing metamorphosis of the once slum-ridden area. Two-score green ash centerpiece statue, probably in bronze, will be a gift of the David Woods Kemper Memorial Foundation, banker and leader in the Downtown Redevelopment corporation, said yesterday. The 811 Main, to house principally the long-lines division of American Telephone & Telegraph, will be completed by September 1, at a cost of nearly 5 million dollars. The Prom motel, at Sixth and Main, is to be completed by November 1, at a cost of \$1,200,000 investment. The next stage in the redevelopment plan is a surface-level parking program accommodating about 1,450 cars. The aerial photograph (left) taken a week ago shows progress on the dramatic North Side restoration. The photograph looks southeasterly, the upper left corner, is the view looking northeast.

IN KANSAS CITY,
*North
Pop Event
20th Century*

From the steamboat days until 1950, the Missouri river was a limiting factor in Kansas City's growth. Citizens would see it was unfortunate

RETIREMENT

A Look Into
Your Future

BMA Checkchart to the Future
helps you evaluate your future security. Ask your BMA representative for your free copy.

BUSINESS MEN'S ASSURANCE
Company of America
Home Office: Union Station Plaza, Kansas City 41, Missouri

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TEMPLE BETH EL
OF NORTHERN WESTCHESTER
12 ORCHARD RIDGE ROAD
CHAPPAQUA, NEW YORK

June 25, 1958

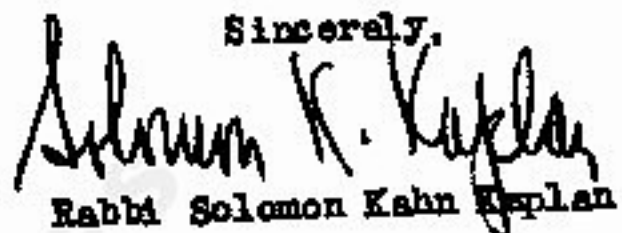
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Sirs:

I am enclosing a check for Twenty Dollars, as partial payment for our bill. I will not be able to finish payment until August, and the final check will be forthcoming then.

Thank you very much for your help.

Sincerely,


Rabbi Solomon Kahn Kaplan

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 1, 1958

Mr. Jacob Schulman
32 North Main Street
Gloversville, N. Y.

Dear Jack:

I cannot tell you how grateful I am for what you are doing for me. The signed documents are enclosed. However, I signed my will today and the lawyer incorporated the attached in the Downtown Gallery minute book. If you think this will hold, the matter is settled. If not, I certainly would appreciate your going on with your original plan.

As you know I am leaving for Europe on Wednesday (tomorrow) and expect to be back about the first of August. While the gallery will be officially closed, all mail sent to me at this address will reach me.

I hope you have a very pleasant summer and many thanks again.

Sincerely yours,

RM:sp
Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 24, 1938

Mr. William B. German, General Manager
Gimbels, New York
New York 1, N. Y.

Dear Mr. German:

Since I did not receive a reply to my letter of May 14th,
I assumed that it had not reached you and am therefore
enclosing a copy for your immediate attention.

I am also enclosing a photostat of the advertisement which
accompanied the letter referred to and which substantiates
the current valuation of cigar store Indians even of the
more commonplace type reproduced in the advertisement.

Once again, I repeat that my transaction was with Gimbel's
and not with the insurance company, and I can see no reason
why I have to be involved with the latter. Frankly I am
shocked that a firm like Gimbel's would deliberately bypass
a business responsibility and would make it so difficult
and so expensive for an art gallery which made an effort to
help in the store's promotional work.

Sincerely yours,

EGH:ph
Enclosures (2)

Montreal, 6 Juillet, 1958

Dear Sir,

Would it be possible to give a exhibition
in your gallery from the 15th of december or
later. I will be in New York the first week of
september could it be possible to see you then.

What would be the cost of a two weeks
exhibition and how many paintings would I be
allowed to bring with me and what size painting
would be required.

Merci

Jean Louis Champeau,
1180 Sherbrooke est,
Montreal, Quebec,
Canada.

STATE UNIVERSITY OF IOWA



IOWA CITY

School of Fine Arts

June 27, 1958

My dear Mrs. Halpert:

I sent you a telegram yesterday stating that we will buy the Weber "Flute Soloist".

The jury from the Art Department comprised of Professors Lechay and Edie went to work promptly and rendered their report yesterday afternoon. They praise the show very highly indeed and think you have cooperated with me to bring an excellent list of pictures before the public here.

Their number one recommendation was the Weber "Sabbath", which of course is not for sale. They placed the "Flute Soloist" second however, and it happens to be first with me, so I am happy to make the purchase. The funds will not be available for this purchase until the beginning of our new fiscal year which is July 1. I will send the purchase order immediately after that.

The professors recommended in the second place Marsden Hartley's "E", and in the third place Arthur G. Dove's "That Red One". This again is not for sale and the men are favorable to Dove's "Snow on Ice" on the basis that Dove himself is very important. I am not particularly happy about "Snow on Ice" and doubt whether I will buy it. I may decide to buy Hartley's "E".

You will be interested to know that there is public and popular interest in the two paintings by Karl Knaths and in the Burchfield watercolors. I have had Burchfield's magnificent pictures here time after time and no jury yet has ever recommended one for purchase.

What reaction would you have to a suggestion that we trade "New York to Paris" on "Pochade" by Stuart Davis? What difference would be necessary for us to pay? I have always been glad I bought the Stuart Davis and the jury from the Art Department urged that I do so. But I have never been particularly enthusiastic about that particular picture and I do respond tremendously to "Pochade".

Sincerely yours,

Earl E. Harpes
Director

Mrs. Edith Halpert, Director,
Downtown Gallery,
32 East 51st Street,
New York 22, New York.

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be guaranteed that the information
by the published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

something by Marin from The Selected Writings of John Marin. With Pellegrini and Cuddey no longer in business - when do I write for permission?

Marin, John
Pellegrini, John
Cuddey, John

10/10/1911

Dear Sirs: I am writing you to ask for permission to publish the following information regarding the sale of the painting "The Harbor" by John Marin.

The painting "The Harbor" by John Marin was sold to the Metropolitan Museum of Art in 1911 for the sum of \$1,000.00.

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The painting "The Harbor" by John Marin was sold to the Metropolitan Museum of Art in 1911 for the sum of \$1,000.00.

I am writing you to ask for permission to publish the following information regarding the sale of the painting "The Harbor" by John Marin.

Very truly,
John Marin

Mrs. E.G. Halpert,
32 East 51st Street,
New York 22, N.Y.

June 24th, 1933

Dear Mrs. Halpert:

Since I wrote you some months ago about the late Sarah Berman, Mr. Parker Tyler, editor of Art News Annual, undertook a thorough study of her work. I am taking the liberty to enclose the incomplete mss. of the text. Mr. Henry McBride is to provide some introductory words (he otherwise does not do it any more), and he writes me that he thinks it is "exceedingly well done" and that it will help her gain the recognition she deserved.

Others who have highly praised it include: Messrs. J.J. Sweeney, Carl Zigrosser, Dorothy C. Miller, Alfred Frankenstein of San Francisco, who is coming in August to see it, with the view of showing her work in the San Francisco Museum, and Mr. Daniel Catton Rich, who writes me, after seeing some photos ~~that he was~~ "delighted with what I saw...I found the work quite extraordinary...". He is coming soon to see it. Her work is now attracting attention on the part of important collectors.

Mr. Meyer Schapiro has been over more than once to study her work, and he thinks it is quite unique, entirely different from that of her contemporaries. But I would rather let him say it in his own words.

I would like very much the privilege of showing you some examples, at your convenience. Would also appreciate the return of the typescript after you are thru with it.

Sincerely yours

L. Berman
L. Berman
40 Union Sq
New York 3, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

6/28/58

Dear Mrs. Halpert:

Thank you so much for your reply of June 20th with the information which I requested. Of course I'll be happy to send you a copy of the Journal with the article . . . likewise one to Mr. Sheeler.

Will also be happy to include a credit to the Downtown Gallery with the article.

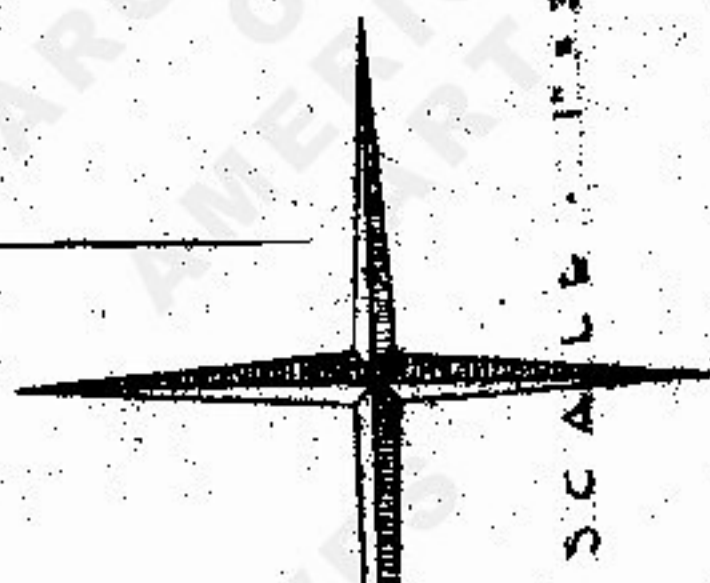
Sincerely yours,

GM Craven

George M. Craven

to publishing information regarding sales transactions,
others are responsible for obtaining written permission
both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
user is living, it can be assumed that the information
is not available.

SCALA 1.1.30



7 11

MISS EMILY FARNHAM
218 FRASER LANE
STAUNTON, VIRGINIA

2090 Neil Ave., Apt. 56
Columbus 1, Ohio
July 3, 1958

Dear Mrs. Halpert:

In Columbus this summer trying to bring about the completion of my doctoral dissertation on Demuth (the text of which, now 648 pages long, is in the hands of a reading committee), I am currently working on my catalog of Demuth works in an effort to make it as accurate and up-to-date as possible.

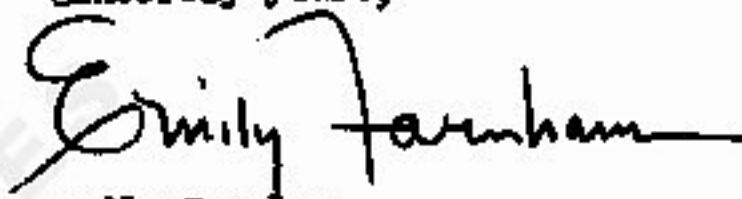
Do you happen to know where the six-notebook Weyand catalog of Demuth works is located? I want very much to use it as an adjunct to my own catalog, since it is quite complete and contains works which were known only to Bobby and Dick.

Also, do you have any information concerning the Demuth works which Georgia O'Keeffe owns? I have not been able to get any definite, detailed information from O'Keeffe about this; although she just recently invited me to come to Abiquiu for a week.

I expect to get to New York in three or four weeks; and while I am in the city would appreciate very much your permitting me to use the Downtown Gallery's catalog material on Demuth. I have not forgotten your kindness to me when I was in New York in January of 1956.

encl

Sincerely yours,


Emily Farnham

P.S. - In your letter of November 7, 1955, you mention photographic records. I should like to see these again, if I may, in connection with my present catalog.

E.F.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAM T. KEMPER
KANSAS CITY, MO.

June 25, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

When I talked to you six weeks ago, you told me that you were going to have Zorach make some sketches as well as a small model of the figure or figures which he thought best for the small memorial park in Kansas City. At that time you told me that Zorach was much better and that in ten days time he would be alright.

I notice that he is in good shape again and as I have told my brother who commissioned me to try and work out this commission, that the model would be coming on soon, I hope you will be able to induce Mr. Zorach to do something as soon as possible.

I am leaving here the first part of August to be gone for two months. Naturally I would like to have something before I go that we can decide upon.

Have a wonderful trip abroad and I hope the Russians do not keep you for a longer stay than you anticipate.

Sincerely

Bill.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

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may be published 60 years after the date of sale.

546 Rimpam Blvd.
Los Angeles, Calif
July 8 '58

Downtown Gallery
82 E 51 St
N.Y.C.

Dear Miss Harper,

Enclosed is check for
\$1000— 3rd payment of
invoices # 8035 & # 8036, leaving
balance of \$2500 due.

Sincerely,

Jennie R. Allen

P.S. Bon Voyage and a
pleasant stay in Europe!

Ans 9/12

June 23, 1958

Mr. John Gordon, Curator
Paintings and Sculpture
The Brooklyn Museum
Eastern Parkway
Brooklyn 38, N. Y.

Dear Jack:

I am very grateful indeed for your effort in selling the
O'Keeffe painting BROOKLYN BRIDGE to Mrs. Draper and I
sincerely hope that you will wangle this important picture
for the museum.

Our check for the museum commission is enclosed. Mrs. Draper
of course knows nothing about this feature of the transaction.

My very best wishes to you for a very happy summer.

Sincerely yours,

EGH:pb
Enclosure

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researchers are responsible for obtaining written permission
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DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

July 1, 1958

Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

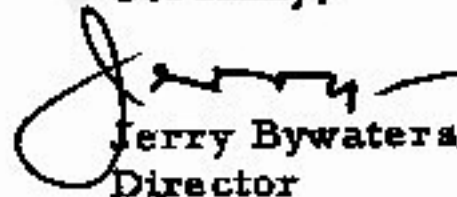
The exhibition of "Religious Art of the Western World" has concluded and we are now in the process of returning the almost six hundred objects which were loaned to the exhibition.

This note is to thank you for your assistance in making this exhibition possible. I hope you have received a catalogue of the exhibition and if not, that you will write because we want you to have one or as many as you like. The exhibition itself was the most successful exhibit we have ever had since the Museum was founded in 1936. More than 50,000 people visited the exhibit during its ten weeks showing and some 160 gallery tours were given by the staff with innumerable others being given by public school teachers, religious groups, etc.

I wish you might have been able to see the installations which we devised for all the 11 galleries in the Museum as well as special lighting effects. I think you would have been especially pleased to see the effect of the exhibition on all gallery visitors. They honestly seemed to understand all the various faiths better and be seeing old and contemporary things together came to understand better that art is indeed timeless.

Again, please accept my sincere thanks as well as the thanks of the Trustees of the Dallas Museum of Fine Arts for your assistance in this project.

Cordially,


Jerry Bywaters
Director

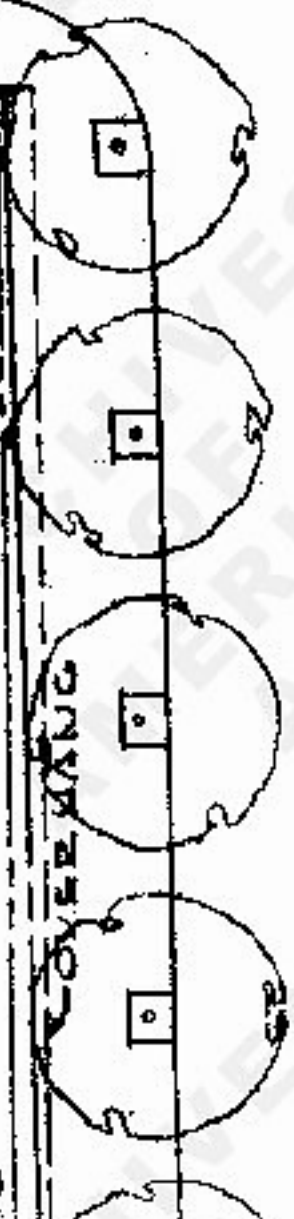
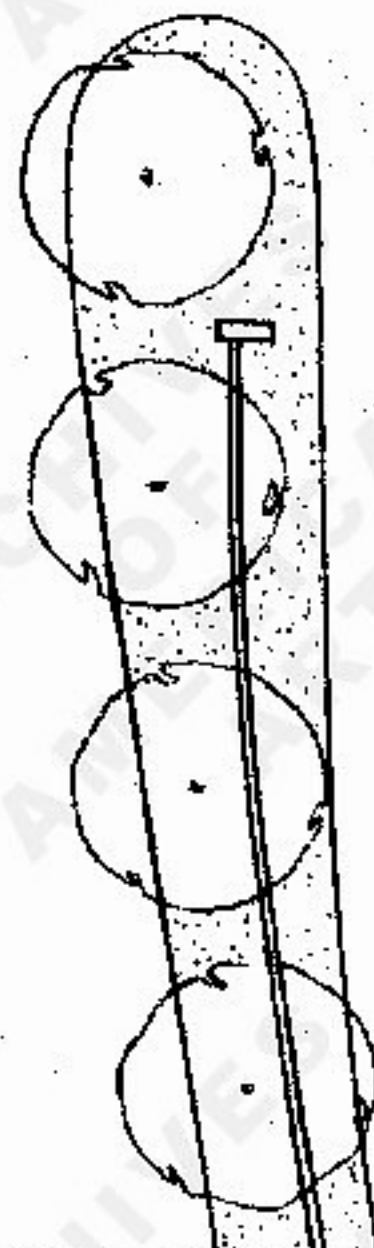
JB/cs

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not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information



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1 2 3

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

I am sorry to hear that you are
 having a hard time. I hope you
 are getting better. I am
 thinking of you all the time.
 Love,
 June 22, 1942

Dr. Peter Seiz, Chairman
Art Department
Pomona College
Claremont, California

Dear Dr. Selzer

Although the gallery closed on Friday and this is being dictated on Sunday evening, I am dashing off the last of my mail.

Enclosed you will find a complete list, following the information in your letter but with the necessary revisions as to size, correct title, et cetera. When the collection is not listed, pictures will be lent by The Downtown Gallery and should be credited accordingly.

A number of photographs are en route at the present time. These are indicated with the letter P preceding the title; a dot indicates that our photographer has the negative and if you will write to Mr. Lawrence Allen who is in charge in my absence, he will order these prints if you so desire. The charge is \$1.00 per print.

These owned by museums may be ordered directly through
Persons to save time and effort.

I am sorry about O'Keefe -- but not surprised. In connection with the Marin letters, I would suggest that you write to Dorothy Norman who edited the publication. Her address is

Incidentally, there is another book of letters of John Marin, privately printed for An American Place in 1931. The copyright was held by John Marin and of course his sons will give you permission to use any material in the book.

Although I am not enthusiastic about having the exhibition travel, and most lenders object to loans of long duration, Santa Barbara would be all right, and if it is limited just to Pomona and Santa Barbara, I think it can be managed.

I expect to be back about the first of August and all my mail may be addressed here in the interim. Thereafter the same

June 23, 1958

Mr. Nathaniel Saltonstall
53 State Street
Boston 9, Massachusetts

Dear Nat:

It has been so long since I last saw you that I think I should reintroduce myself. Or do you still remember me?

I don't know whether a Mr. Jack Amerose of The Playhouse Gallery of Coconut Grove, Florida, is a name dropper but I received a letter from him a day or two ago asking me to join you, Mollab, and Vincent Price on the board of directors of the gallery. Naturally I am flattered to be in such high society but decided not to answer until I return from my trip abroad. Nevertheless I would like some word from you about this gallery, more so since I received a previous letter asking for exhibitions "of national importance."

This morning I received a letter from the Gilberts who are spending the summer in Provincetown - at a nice private spot, 52 Commercial Street. This reminded me of the lovely times I had had in Wellfleet and I feel a bit homesick. However, the time has come when I am about to return to "where I came from" - namely, Odessa, Russia. On July 2nd I am off for a month's vacation there, and if and when I return, escaping army duty or whatever, I may pay the Gilberts a visit and phone you at that time. Meanwhile, I hope you have a wonderful summer and will think of me now and then.

Love,

RMH:ph

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edward R. Wehr

3035 West Wisconsin Avenue, Milwaukee 8, Wisconsin

July 12-58-

Dear Mrs. Haepert - When I was about
to leave London in early June found
my travel agent had so booked me
that I reached New York Saturday
morning and departed Monday noon
from Idlewild - having no time to
see you when your gallery was
open.

Had a fascinating time in Rome,
Venice, Paris and London where
I looked at countless pictures
and contacted numerous dealers.

I earned a little!
As Mr. Dwight is charmed with
the Georgia O'Keeffe water color
and insists upon adding it
to the collection at the Art Center
where it will soon be shown
I am hoping you will O.K. the
10% reduction. I took off the
price of \$700 -

I shall be in New York
again in the fall and see
you for a while - If you

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may be published 60 years after the date of sale.

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[1958]

is disengaged - waiting all
day today in the high meadow.
Two weeks ago had a - mountain
Switzerland valley
for a while. I went to breakfast
way in the valley for a letter
the it's about the French hill
I forgot to mention that I had a
group of people in the valley. I
went to the valley by the French
one day - I drove to the valley
sitting up - the eye is up by
wheels and I have high
It had for me to find a value
up - which I get - if you
could all the world be
Satisfactory to me. I have at

STATE UNIVERSITY OF IOWA



IOWA CITY

School of Fine Arts

July 2, 1958

My dear Mrs. Halpert:

I have your letter of June 30 and we are immediately sending catalogues to each of the galleries contributing to the show as you suggested.

I have already sent through requisitions for the two paintings we have decided to buy, "Flute Soloist" by Max Weber, and "E" by Marsden Hartley.

This means that purchase orders will go on through to the two galleries involved in the fairly near future. Payment will be made when the vouchers are returned. It will be all right as far as we are concerned to receive the voucher in September.

Sincerely yours,

Earl E. Harper

Director

Mrs. Edith Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

eeh/mn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information on the published list is correct.

June 30, 1968

Mr. Edmund B. Nielsen, Research Associate
The Museum of Fine Arts of Houston
Main Street and Montrose Boulevard
Houston 5, Texas

Dear Mr. Nielsen:

In going through my file the other day, I found two photographs of Demuth paintings, one of which was BEACH STUDY No. 2, and it occurred to me that it may not have been included with the group I sent to you, unless the photographer sent a duplicate.

Won't you please let me know whether you received the two mailings, one including DISTINGUISHED AIR and TWO FIGURES ON THE BEACH, and the other, BEACH STUDY No. 2 and FOUR FIGURES.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 23, 1958

Miss Bee S. Heiles
843 Carteret Avenue
Trenton 8, New Jersey

Dear Miss Heiles:

Thank you so much for your letter and the snapshots.

As it is very difficult to judge pictures from photographs,
I wonder whether it could be arranged to have the Harnett
drawing sent to us on approval.

Unfortunately the gallery closes for the summer months on
June 27th and it is therefore important for me to make the
decision before then. Can you arrange to have the picture
delivered to me?

Many thanks for your cooperation.

Sincerely yours,

EGH:pb

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
is published 50 years after the date of sale.

June 24, 1938

Mr. Seitaro Bamba Takizawa
Kinokawa, c/o Kinsatsu P.O.
Shiga Prefecture
Kyoto district, Japan

Dear Mr. Bamba:

We wish to apprise you of the fact that your letter was received and that your pictures arrived subsequently. Unfortunately the gallery is about to close for the summer months and Mrs. Halpert will not return until September.

Furthermore, about three years ago the gallery changed its policy and since that time we have limited ourselves exclusively to the artists whose names are listed below. We would therefore suggest that you make other arrangements.

Will you please let us know where you would like us to have the pictures sent. Your immediate response will be greatly appreciated.

Sincerely yours,

M. Babcock

G.H. msh

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July 14, 1958

Mr. George Braziller
Book Find Club
215 Fourth Avenue
New York 3, N. Y.

Dear Mr. Braziller:

On several occasions we have inquired about the Ben Shahn watercolor "Eagle" which was loaned to Mr. Schiller for exhibition during your presentation of the Shahn book, together with two drawings - "Discord" and "Circus Tumblers". The latter were returned, but the watercolor has never reached us. Will you be kind enough to have this located and returned at your earliest convenience.

You will also recall that one of the Shahn prints "Super Market in color" priced at \$90 was damaged by your printer, and we were promised that this would be taken care of. Thus far nothing has been done about the insurance.

As Mrs. Halpert is expected back from Europe very shortly, I should like to clear up these pending matters before the gallery opens for the season.

Sincerely yours

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Fairleigh Dickinson University
Rutherford, New Jersey

PETER SAMMARTINO
PRESIDENT

June 26, 1958

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

From time to time you may find that some wealthy client may find it to his tax advantage to give away a painting or an art object to an educational institution. This enables the donor to take the full appraised price of the painting off his tax. He then is in a good psychological mood to buy a newer painting.

We have received such gifts from other people and naturally we are anxious to build up our own art collection. Anything you can do will be greatly appreciated.

Sincerely yours,


Peter Sammartino
President

PS:bs

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July 2, 1958

Mr. Mike Bell
655 Bittersweet Place
Chicago, Illinois

Dear Mr. Bell:

I had hoped to communicate with you long before this
to arrange for a meeting prior to my departure.
This, however, proved impossible.

When I return in August, I shall write or telephone
you promptly.

It was good to hear from you and I hope we can arrange
to meet in the near future.

Sincerely yours,

EMK:pb

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 24, 1958

Mr. William T. Kemper
1510 Commerce Building
Kansas City 6, Missouri

Dear Bill:

I hope you will forgive me for not having written to you before. However, Zorach was quite ill for a short time and dashed off to Maine where he has been recuperating and now reports that he is in great shape. As a matter of fact, Bill Cummings told me via telephone that Zorach looked wonderful and made a fine acceptance speech when he was awarded a Master of Arts degree at Bowdoin College last week with David Rockefeller as a co-recipient.

Now I am following through on the monument project and I am sure that Zorach will come through with some wonderful ideas and sketches before the end of the summer. I may fly up to Maine to see him when I get back from my Russian trip about the first week in August and shall communicate with you then. If, however, you would prefer to have the job expedited, won't you please send me a wire so that I can report more positive results earlier?

I hope you have a wonderful summer, wherever you are.

Sincerely yours,

Billagh

rior to publishing information regarding sales transactions.
estimators are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 7, 1958

Miss Emily Farnham
2090 Neil Avenue Apt. 56
Columbus 1, Ohio

Dear Miss Farnham:

The gallery is closed for the summer months July and August, and Mrs. Halpert is in Europe. Therefore the material you wish would not be available until she returns, which will be after Labor Day.

The American Archives of the Detroit Institute of Art is making a microfilm record of all the artists associated with this gallery and our entire file is at their New York office for this purpose.

Sincerely yours

rice to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by the published 60 years after the date of sale.

June 30, 1958

Mr. Hermann Warner Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Please forgive me, if you can, for being so negligent in connection with the painting you sent me.

Since I am not thoroughly familiar with the dating of furniture, I waited until several of the dealers who occasionally bring me folk art and knew more about furniture than folk art could express their opinions. This caused utter confusion, as the dates varied considerably. It was not until yesterday that the various items were really identified specifically and I think it would be safe to date the painting between 1880 and 1885.

When I come back from my trip to Russia (I am leaving on July 2nd), I shall buy you the biggest drink in town to make up for my transgressions.

Have a nice summer.

My best regards,

Sincerely yours,

LMH:pb

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

THE FORD FOUNDATION
477 MADISON AVENUE
NEW YORK 22, N. Y.

PROGRAM IN HUMANITIES
AND THE ARTS

July 14, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Since Mr. Lowry is out of the office on an extended trip, I should like to acknowledge your letter of June thirtieth. I am sorry that it was not possible to get a reply to you before your departure for Europe but Mr. Lowry or I would be very glad to see you upon your return in August.

By that time we shall have announced several projects in connection with the Foundation Program in Humanities and the Arts, one of which concerns specifically painters, sculptors and related artists such as printmakers. I can assure you that despite what you may have heard the advice of art dealers will not be neglected in connection with this project. We should, however, welcome the opportunity to talk to you about our program in general and particularly concerning ways in which the advice and assistance of art dealers could be helpful.

Again, let me thank you for your interest and suggest that upon your return you get in touch with us so that we may have the pleasure of a conference with you.

Sincerely yours,

Edward F. D'Arms
Edward F. D'Arms
Program Associate

7-30
James

12-1-7900

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information be published 60 years after the date of sale.

June 28, 1938

Mrs. Louise Hellstrom
Woodstock
New York

Dear Mrs. Hellstrom:

In Mrs. Halpert's absence — she is taking a trip to Europe — and with the gallery officially closed until after Labor Day, I am taking the liberty of acknowledging your letter and hazarding the opinion that she would be interested in some of the items you have enumerated. Perhaps when she returns from abroad she will be planning to visit friends in Woodstock and will look in on you. Otherwise, you might send the Bonith and the Stella to the gallery for consideration, if you can wait until August for your reply. There will be someone here to receive things.

Sincerely yours,

M. Zaksek

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

**The Slater Memorial Museum
The Norwich Free Academy
Norwich, Connecticut**

*Pl. this letter to
note to J. H. S.*

June 23, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The New York Times section on 100 Church Street was a striking piece of publicity. I also find it an exciting approach to the variety of current techniques to offer to an average public.

Since the collection is to be circulated, would we have a chance of borrowing it?

To whom should I write?

Cordially,

Mamnah J. Dodge -
Mrs. Ozias Dodge
Director

HSD:atz

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June 23, 1958

Mrs. Maud G. Schollenberger, President
The Wichita Art Association
258 North Clifton
Wichita, Kansas

Dear Mrs. Schollenberger:

It was very nice indeed to hear from you after these many years.

Indeed I should be delighted to see you have the show of 100 Church Street - Portrait of a Building, and am forwarding your letter to the American Federation of Arts which is arranging the entire circuit.

I am sure that you will find this exhibition of especial interest. It has been an outstanding success in the gallery and the publicity has been quite extraordinary, with a record attendance and letters from all parts of the country.

My best regards.

Sincerely yours,

EGH:pb

Copy to Miss Virginia Field
Secretary for Exhibitions
American Federation of Arts
1085 Fifth Avenue
New York 28, N. Y.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 30, 1959

Mr. Theodore D. Taussig
130 Wall Street
New York 5, N. Y.

Dear Ted:

As you will note from all the attached correspondence, I tried to save you the effort and trouble and did the very best I could, but now that I am going away I cannot see my way clear to following through any further. This whole deal has been a disgraceful fiasco.

I am itemizing all the material attached in a separate receipt form and hope that this whole matter will be settled and a check sent to me by the insurance company before I return from abroad.

Have a nice summer.

Sincerely yours,

ECM:pb

Wm Cunningham
Actual

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RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

June 30, 1958

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East Fifty-first Street
New York 22, New York

Dear Mrs. Halpert:

I am writing to thank you for lending to our 47th Annual Exhibition which took place in March. I had intended to write to you earlier but waited in order to tell you what painting we purchased from this exhibit. The provisions of bequest through which we purchased the painting are so involved that the picture did not actually get here until after commencement.

The painting which we acquired through the Louise J. Smith fund is Thomas Hart Benton's "Preparing The Bill." This is the painting which Mr. Lloyd Goodrich included in his article on Benton in the recent book New Art In America. It is illustrated on page 131.

Mr. Marin wrote me after the return of the pictures lent from your gallery to say that "Street Scene" by Jack Levine was damaged. He did not remember that it was in that condition when released to the Berkeley Express Company. For your information I am inclosing a carbon copy of my reply. We certainly wish to ~~make~~ any necessary repairs *made at our expense*.

I hope you are going to have a good vacation this summer.

Sincerely yours,

Mary F. Williams

Mary F. Williams
Chairman,
Department of Art

MFW:mb

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MID-YEAR REVIEW

THE KANSAS

KANSAS CITY,

Dramatic Transformation of M.

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researchers are responsible for obtaining written per-
son both artist and purchaser involved. If it can
established after a reasonable search whether an a-
nouncement is living, it can be assumed that the in-
formation published 60 years after the date of sale

June 24, 1938

Mr. Art Lapan, Art Exhibit Coordinator
Jewish Community Center of Milwaukee
1400 North Prospect Avenue
Milwaukee 2, Wisconsin

Dear Mr. Lapan:

Your letter of May 29th has just come to my attention.

As far as I know there is nothing in the way of paintings and prints on tour by Abraham Rattner. Early next year a comprehensive one-man exhibition will open at the Whitney Museum and I believe will be sent on to several other institutions. This exhibition is now being assembled and will be completed when Rattner returns to New York in the fall.

Since the gallery is closing at the end of this week and will not be opened until after Labor Day, may I suggest that you communicate with us again at that time and perhaps Mr. Rattner will have some ideas on the subject.

Sincerely yours,

EGH:pb

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June 30, 1958

Mrs. Louis Allen
546 Rimpem Boulevard
Los Angeles 5, California

Dear Mrs. Allen:

Thank you for your check for the sum of \$1000. I am so pleased that you are happy with the DON QUIXOTE which some of us consider one of the greatest of the Rattner paintings. The Whitney has just purchased the SONG OF ESTHER which you may remember and I am awaiting Abe's return to New York to tell him the good news as he was very eager to have his third representation at the Whitney Museum a very recent canvas.

If you have followed all the controversy about the Brussels Fair, you will realize that Rattner was not included in the American section, which was devoted entirely to artists under 45 and has been scathingly reviewed for very good reasons. As a matter of fact the criticism has been so violent in connection with our art exhibition as well as the other contents of our exposition building that Eisenhower sent a committee to investigate the project as a whole.

I am about ready to set off for Europe -- in a day or two -- and shall drop you a note when I return in August. Meanwhile, my very best regards.

Sincerely yours,

KGH:ph

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2

my face because you were kind enough to show them to me anyway. Again, thanks so much. I can't seem to forget the little Demuth sketch of the woman - Do you remember? you mentioned that a collector had bought a similar one, but was considering returning it for a "more important" piece. Well, I have fallen in love with this Demuth lady, and would like to know the best possible price you would let me have it for. I think I could make it by paying you in four installments

De Cordova and Dana Museum and Park
LINCOLN, MASSACHUSETTS

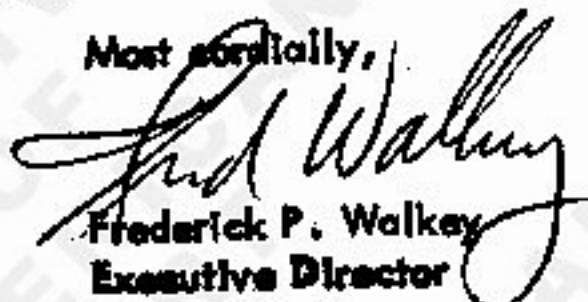
June 26, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for contributing so generously to the success of our recent exhibition, "A Decade in Review." The paintings and sculpture which you lent us were important additions to the show and we are sincerely grateful to you for enabling us to include them. This was the first major exhibition in New England to focus entirely on present day painting and sculpture in the Western World, and in terms of critical and public response, it was an unqualified success. The enclosed reprints of reviews from Boston and Worcester papers will give you some indication of the widespread interest and enthusiasm which the exhibition generated.

Most cordially,


Frederick P. Walkey
Executive Director

FPW:ij

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July 1, 1958

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

In response to your first paragraph, I can tell you that I may be accused of three-timing but am a most loyal character. All the others are just chit-chat.

After you telephoned, I had a long talk with Braziller and believe managed to raise the ante to a thousand dollars against royalties. He is meeting with Stuart Davis on Wednesday afternoon when I shall be aloft en route to the land where all those concerned with the arts are the well-paid aristocracy. However, I hope to see you in September surrounded by Davis photographs. At this moment I think you can afford to be tough as my secret agents have just advised me that Harry Abrams is going into a big production scheme in connection with American art and that you will be among the first to be called upon. I believe Marin and Dove are your two boys out of the first group of six to be announced. I suggest that you play hard to get but it seems to me that both these artists would be very easy for you since you have completed all the groundwork and have done a beautiful job of each, so that it will require merely a revision. Very confidentially — and please forget I told you — I spent a weekend (there were other guests, for your information) at Harry's new Lieutenant's and got the complete secret lowdown and naturally made suggestions at his request. Incidentally, out of the group of six three were from the Downtown Gallery, so your conscience may be clear.

I shall send you a postcard from Odessa.

I hope that you are in perfect health again and will have a very pleasant summer.

As ever,

EGW:pb

P.S. Braziller told me the book he has in mind will be about 144 pages with 10,000 precious words from Frederick Wight and all fresh new colorplates.

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June 24, 1958

Mr. Henry S. Francis
Curator of Paintings and Prints
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Mr. Francis:

It was very good of you to write me as you did explaining your exhibition plans.

Whenever you are ready, we shall do all we can to cooperate with you.

I hope you have a very pleasant summer.

Sincerely yours,

ECM:ph

Very truly yours,
[Signature]

Wagon!

BUICK MOTOR DIVISION

GENERAL MOTORS CORPORATION

FLINT RETAIL STORE

P. O. BOX NO. 60

FLINT, MICHIGAN

July 3, 1958

Mr. Abraham Rattner
1202 E. St.
University Village
East Lansing, Michigan

Dear Mr. Rattner:

The committee in charge of the opening of the DeWaters Art Center of the Flint College and Cultural Development would like to have, in our opening show, representative works of art from artists who worked on our new building.

The date of the grand opening of the DeWaters Art Center has been scheduled for Thursday, August 7th. Would it be possible for you to furnish us three to five pieces of your art work? We will be very happy to reimburse you for freight and insurance costs.

Sincerely yours,

Glenn D. Wilson
Glenn D. Wilson

GW/md

Dear Lawrence:

Would you kindly get in touch with Mr. Wilson. Mr. Rattner worked on the stained glass window for the Center & it is important to them I guess to have some of his work. Best either Rattner.

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June 23, 1958

Dr. Reginald Poland
Director of the Museums
Atlanta Art Association
1280 Peachtree Street, N. E.
Atlanta 9, Georgia

Dear Dr. Poland:

I do not intend to harrass you about the matter, but since the gallery closes for the summer on June 27th, I am very eager to know what your plans are in connection with the Move painting LONG ISLAND. This, incidentally, is to be included in the very important retrospective exhibition organized by Frederick Wight of the U.C.L.A. - which will open at the Whitney Museum early in the fall.

I hope to hear from you shortly.

My very best regards.

Sincerely yours,

EGH:pb

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July 7, 1958

Mr. Lagrange Schneekubler
c/o Jaeger
Piermont, N. H.

Dear Mr. Schneekubler:

Thank you for your letter.

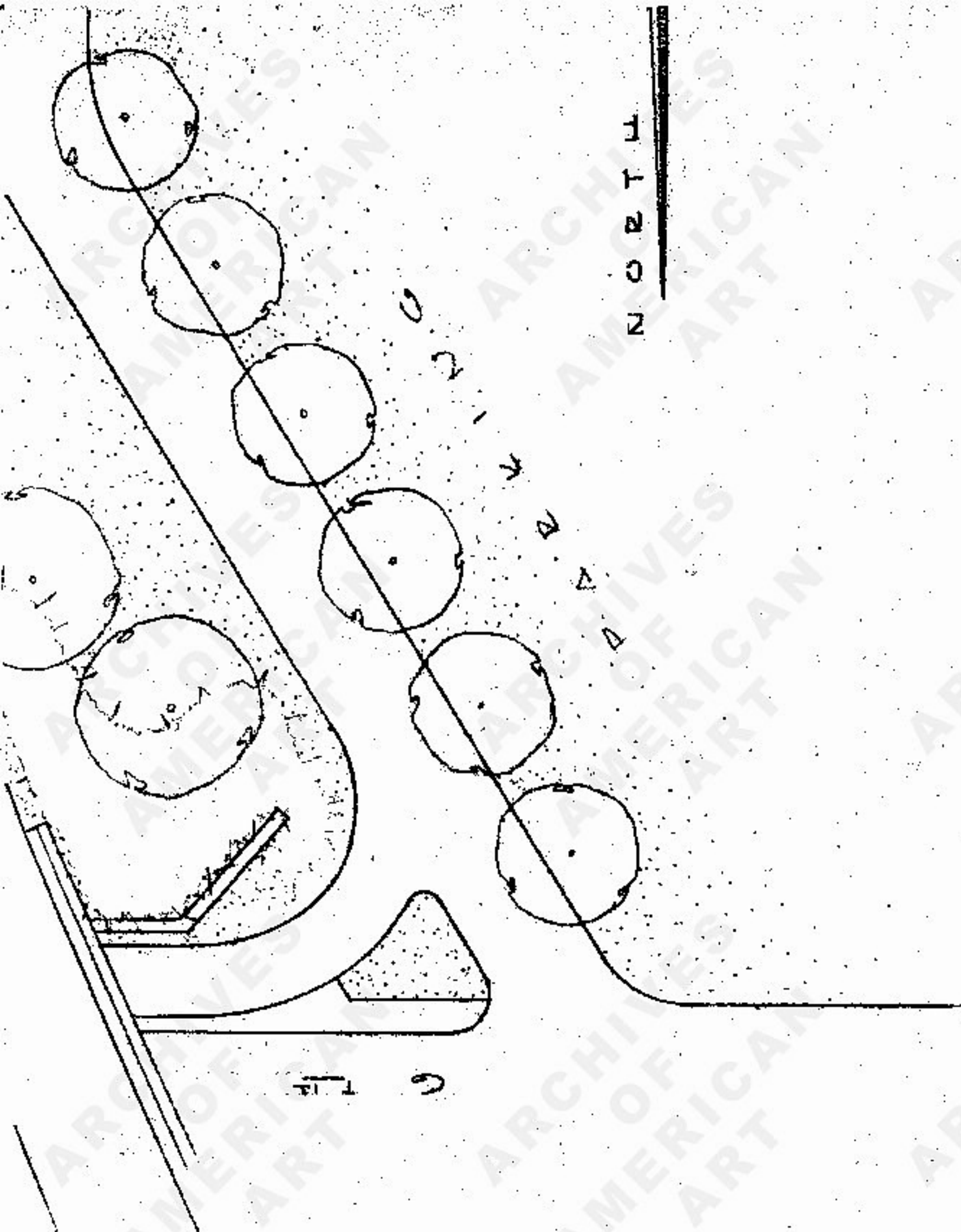
As you may know, Mrs. Halpert left several days ago for a trip to Russia. When she returns - about August 1st - I shall refer your letter to her for an immediate reply.

Sincerely yours

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N O T E



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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by be published 60 years after the date of sale.

June 27, 1955

Mr. L. Berman
48 Union Square
New York 3, N. Y.

Dear Mr. Berman:

As the gallery is closing this afternoon for the summer
and Mrs. Halpert wouldn't be able to see it until she gets
back from her trip in Europe, I thought perhaps you might
rather have the copy of the manuscript where it could be
circulating during this time instead of accumulating with
the other mail, so I am returning it to you under separate
cover.

Sincerely yours,

Margaret M. Babcock

Print Council of America

527 Madison Avenue
Room 311
New York 22, New York
Phone: Plaza 5-3789

June 25, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your prompt acknowledgement of my letter.

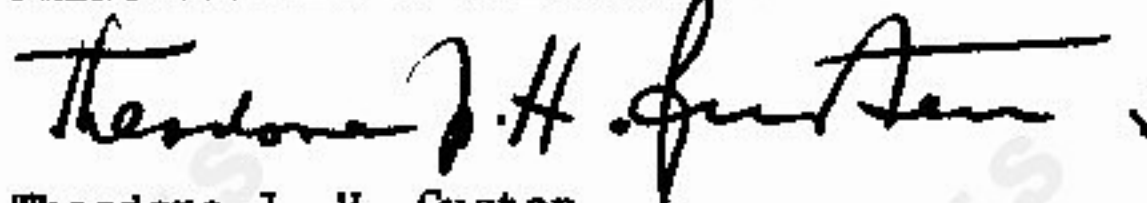
The Shahn prints will probably be returned to you by truck, by the Berkeley Express and Moving Company which is handling this project for us.

The sale of one print referred to in my letter of June 10th had been accounted for on May 12 and our check for \$88 (No. 2524, dated May 10) was enclosed with that letter. We received no receipt or acknowledgement, but assumed that the check reached you.

Incidentally, we have found an original and a carbon copy of your receipted invoice of April 7th, No. 7970, in our file and are returning the carbon to you herewith. I presume you will handle the second sale in the same way - with a receipted invoice, to keep your records and ours clear.

Kind regards and good wishes for an enjoyable vacation.

Sincerely yours,
PRINT COUNCIL OF AMERICA



Theodore J. H. Gusten
Executive Secretary

g;sec

A non-profit organization to promote the growth and appreciation of fine prints, new and old

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July 1, 1958

I am leaving for Europe tomorrow but expect to be back about the first of August. As soon as Lawrence gets the photographs, he will send them on to you, giving you a chance to study his work (although his color is a major feature) and you can let me know in August how you feel about the matter.

I hope you have great success with the Shahn exhibition and that I shall see you in the fall.

My best regards.

Sincerely yours,

Walter T. ...

Walter T.

...

...

...

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